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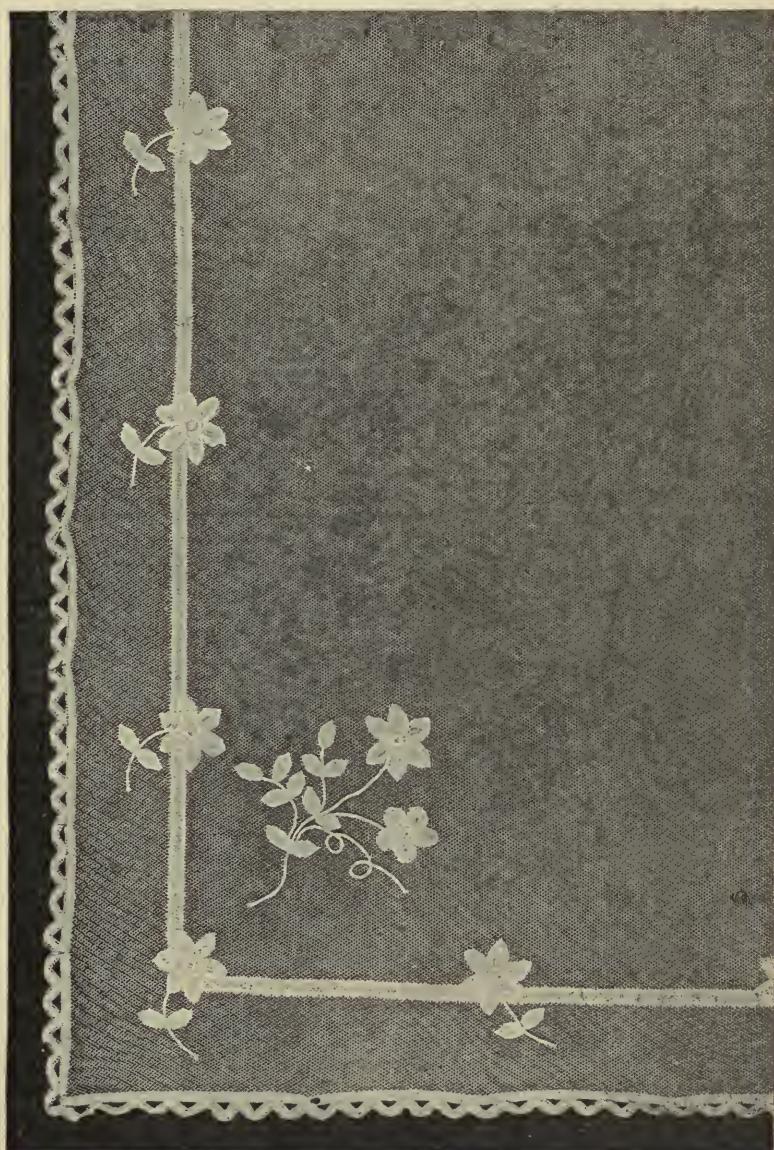
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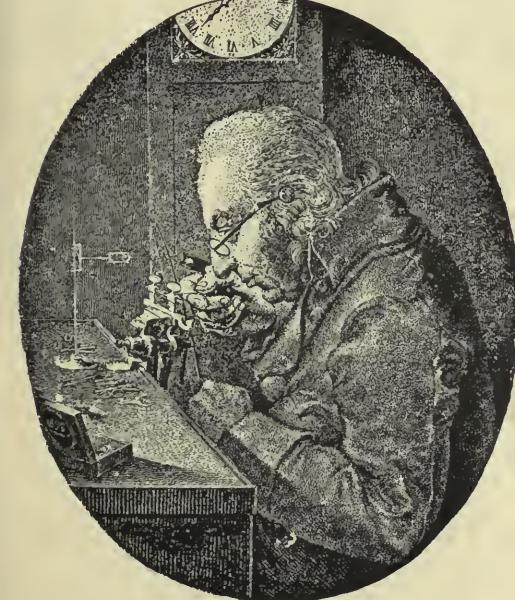
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No. 1171 (in Room VI.): THE "ANSIDEI MADONNA," by Raphael.

THE NATIONAL GALLERY AND HOW TO SEE IT.

History of the Gallery.

"FOR the purposes of the general student," the National Gallery is, according to Ruskin, "without question now the most important collection of paintings in Europe." This result is very remarkable, for the National Gallery is still but sixty years old. The Gallery was indeed instituted in 1824, but it was only in 1838 that the few pictures which it then contained were removed from a private house in Pall Mall to the present building. At that time, however, the Gallery comprised only six rooms, the remaining space being devoted to the "Royal Academy." In 1860 the first enlargement was made, consisting of one room. In 1869 the Academy removed to Burlington House, and the National Gallery gained five additional rooms. In 1876 the so-called "New Wing" was added, and the whole collection was for the first time housed under a single roof. Finally in 1887 a further addition of five rooms—the present "New Rooms" (I. II. III. V. VI.)—with a new staircase and other improvements, were opened to the public. In 1838 the number of national pictures was 150; it is now over 1800, of which number about 500 are at the Tate Gallery (see below). This result has been due to the combination of private generosity and State aid which is characteristic of our country.

Cost of the Pictures.

The pictures that the nation has purchased are about 700 in number, and have cost about £670,000. Among the most expensive purchases are the "Blenheim Raphael" (1171), £70,000; the "Blenheim Van Dyck" (1172), £17,500; the "Pisani Veronese" (294), £13,650; the two Correggios (10 and 15), £11,500; the three pictures bought from Lord Radnor (1314-1316), £55,000; and the two new Rembrandts (1674, 1675), £15,050. Up to 1855, purchases were made by the Government, acting generally on the advice of the Trustees; since that date an annual grant has been expended at the discretion of the Director and the Trustees.

What the Gallery Contains.

The principles on which acquisitions to the Gallery have, for the most part, been made are (1) to form as complete an historical collection as possible; and (2) to admit none but the best specimens. (1) The first of these principles has in the case of the *Italian* and *Dutch* Schools of Painting been very successfully attained, and in spite of some omissions the whole progress of the art, as practised in Italy and the Low Countries, can be studied in the National Gallery. The *French* and *Spanish* pictures are less numerous. The latter are thoroughly representative. For further specimens of French art, the visitor should go to the Wallace Collection, at Hertford House, now the property of the nation. For a complete study of the *British* School of Painting the visitor must go to the Tate Gallery (see below), and to the South Kensington Museum (where, besides many modern oil paintings, there is an historical collection of our National Art of Painting in Water-colour), as well as to Trafalgar Square. But here there are splendid specimens of the greatest of the English "Old Masters," and of many of their successors; whilst the large collection of Turners is unrivalled and incomparable. (2) In order to further insure the high level of the National Gallery, in point of quality, an Act was passed in 1856 authorising the sale of unsuitable works, whilst another passed in 1883 sanctioned the thinning of the Gallery in favour of provincial collections. The result of this wise

weeding and careful acquisition is that though there are many galleries in which there are more pictures to be seen, there is none in which there are more really worth seeing.

The Tate Gallery.

In 1897 the "National Gallery of British Art"—popularly called after the name of its donor, the Tate Gallery—was opened at Millbank. To it have been removed more than 100 pictures of the British School, formerly exhibited at the National Gallery. These pictures belong for the most part to the modern period, comprising the work of artists born in the nineteenth century. The Tate Gallery also includes the modern British pictures belonging to the Chantrey Collection (formerly at South Kensington), a collection of works by Watts, and 60 other pictures, mostly by living or recently deceased British artists, presented to the nation by the donor of the Gallery, Sir Henry Tate.

Pictures and Subjects.

The total number of pictures now on public view at Trafalgar Square is about 1200. What is the best way of seeing them? Before considering how to see the National Gallery, the visitor will do well to think why it is worth seeing at all? Generally speaking, we may say that pictures appeal partly to the senses and partly to the mind. From the former point of view they show us beautiful colours or forms. This is the most distinctive function of painting; but it is the one which no guide can help us much to appreciate. A man either has a sense for colour and form, or he has not; and if he has it not, no guide can give it him. But most pictures, and all pictures by the greater artists, appeal to much more than the senses; for they are the realisation on canvas of impressions, or of ideas, in the artist's mind. Thus one of the most curious points of interest in any large collection of pictures is to notice the different impressions that the same kind of scenery makes on different painters; and by studying these contrasts the spectator learns to discover more beauties than he knew before:

"For don't you mark, we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see."

Similarly with "subject pictures," they are full of interest for the ideas they convey. This element of interest may often have been very subordinate with the painters themselves; but often, too, painters are consciously teachers. It is in calling attention to points of interest in the subjects of pictures that a Guide, intended not for artists but for general visitors, can best be of service. Studied from this point of view a picture gallery may become "a fairy palace, full of bright fancies, satisfied memories, noble histories, faithful sayings, a treasure-house of precious and restful thoughts for our souls to live in."

The Lives of the Painters.

And there is yet another way in which pictures—all unconsciously to their painters—interest the spectator in after ages. A painter inevitably shows us something of himself in his work; and that is why some knowledge of his life and circumstances makes his pictures more interesting. Within the limits of this Guide it is impossible to do more than allude to some of the salient characteristics of a few artists. The reader will find fuller notices, as well as further particulars about the pictures, in the *Handbook to the National Gallery*, published by Messrs. Macmillan. In the case of the Italian painters, Vasari's

Lives (translated in Bohn's series) should be read. Vasari is often untrustworthy; he is an ass, says Mr. Ruskin, with good things in his panniers; but he is always good reading—so much so that the painter Haydon declared that “if he were confined to three books on a desert island, he would certainly choose the Bible, Shakespeare, and Vasari.” In the case of the other schools, the reader should consult some Dictionary of Painters or encyclopædia for a guide to the best sources of information.

Pictures and History.

But not only does a painter necessarily interest us in himself; even more he inevitably shows us something of his age,—of its costume, its ways of looking at things, its manner of life,—and if he be a portrait-painter, of the characters and physiognomy of its men and women. To enjoy to the full this source of interest in pictures, it is necessary to study them in historical order; for only so—only by looking on the same occasion at several pictures of the same period—can we get hold of its characteristics.

Pictures and Technique.

Another reason in favour of this course is to be found in the fact that the art of painting has, in each school, been a progressive one. Accustomed as we are at the present day to so much technical skill, even in the commonest works of art, we may be inclined to think that the art of giving the resemblances of things by means of colour laid on to wood or canvas is an easy one, or one of which men have everywhere and at all times possessed the

mastery. But this of course is not the case; and in each school the skill of its great masters was the acquired result of a long course of gradual accomplishment. To trace this course—to note the increasing mastery of the painters over their materials—is one of the chief interests which even the untechnical visitor will find in the National Gallery.

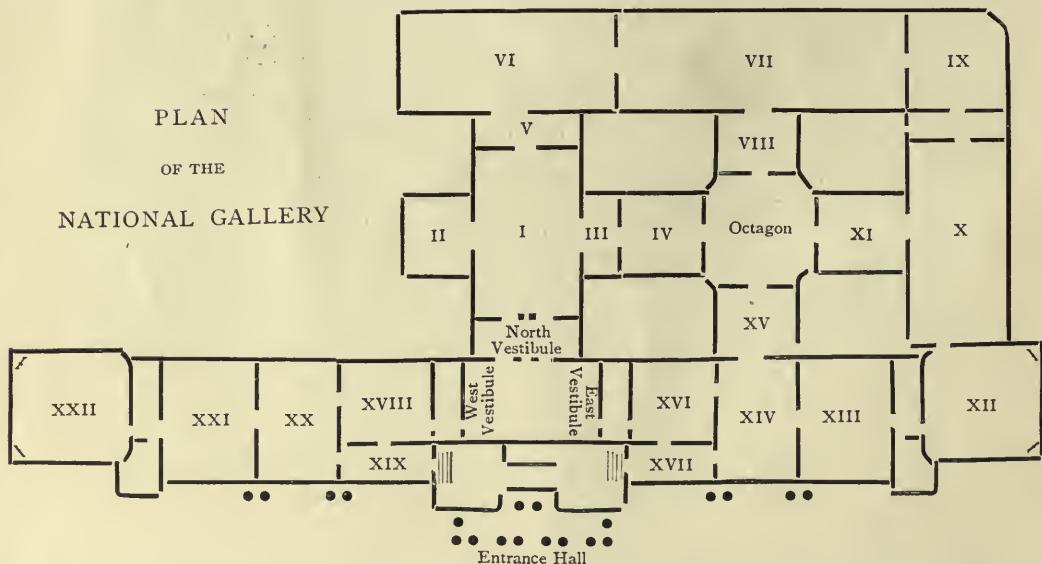
Plan of the “Half Holidays.”

It is to facilitate such historical study that the present arrangement of the pictures in the Gallery has been carried out, and it is the historical method that has been adopted in this Guide. The method is as follows: The Gallery has been mapped out into Twelve Half-Holidays, each covering a well-defined historical division, and each comprising about as many pictures as may conveniently be seen in an afternoon. For each historical division some general account of the characteristics of the school or period has been supplied. The Rooms containing each division are specified; and the visitor, after glancing at the general introduction, has only to note the number on the frame of the picture and to refer to that number in the Catalogue which follows the series of introductions. By adopting this plan of “doing” the National Gallery, he will at any rate avoid the fatigue which always comes from trying to see too much at a time, and the boredom which sometimes comes from aimless looking at pictures. On the other hand, the visitor who does not want to use the Guide in this way has only to skip the preliminary pages and to pass at once to the Catalogue and Descriptive Notes.

SCHEME OF “HALF HOLIDAYS.”

“Half Holiday.”	Rooms to be seen (in the order given).	Schools.	“Half Holiday.”	Rooms to be seen (in the order given).	Schools.
1.	N. Vestibule, ii., iii.	Early Florentine and Sienese	7 & 8.	iv. x. xi. xii. xv.	Flemish, Dutch, and German
2.	i. v.	Florentine and Ferrarese	9.	xiv. xvi. xvii.	French and Spanish
3.	vi.	Umbrian (Raphael, etc.)	10.	xviii. xix. (and Vestibules)	Old English
4 & 5.	vii. viii. (and Octagon)	Venetian and Allied Schools	11.	xx. xxi.	Later English (Landseer, etc.)
6.	ix. xiii.	Lombard and Later Italian	12.	xxii.	Turner

PLAN
OF THE
NATIONAL GALLERY



FIRST HALF HOLIDAY.

NORTH VESTIBULE AND ROOMS II. AND III.—EARLY FLORENTINE AND SIENESE SCHOOLS.

[N.B.—*In references to pictures, the ordinary numerals denote the numbers affixed to the frames of the several pictures; the Roman numerals (I.-XXII.), the Rooms in which the several pictures are at present hung.*

WHEN he first enters the Vestibule, the visitor may be inclined to ask what there can be worth seeing in the quaint and gaunt pictures that confront him. The answer is very simple. Here is the nursery of Italian art; here is the first stammering of infant painting. To feel the full greatness of Raphael's "Madonna" (VI. 1171), one should first pause awhile before the earliest Italian picture here (564), the gaunt and forbidding "Madonna" by Margaritone. But even in the earliest efforts of infancy there is a certain amount of inherited gift. First of all, therefore, one should look at a specimen of such art as Italians had before them when they first began to paint for themselves. With the fall of the Roman Empire and the invasion of the Goths, the centre of civilisation shifted to the capital of the Eastern Church, Byzantium (Constantinople). The characteristics of Byzantine art may here be seen in the Greek picture (594). The history of early Italian art is the history of the effort to escape from the swaddling clothes of this rigid Byzantine School. The effort was of two kinds: first, the painters had to see nature truly, instead of contenting themselves with fixed symbols—art had to become "natural" instead of "conventional." Secondly, having learned to see truly, they had to learn how to give a true resemblance of what they saw; how to exhibit things in relief, in perspective, and in illumination. In *relief*, that is they had to learn to show one thing as standing out from another; in *perspective*, that is to show things as they really look instead of as we infer they are; in *illumination*, that is to show things in the colours they assume under such and such lights. A comparison between Margaritone's "Madonna" (564) and Cimabue's (565) or Duccio's (II. 566) will afford a good instance of the advance from "conventional" art to "natural." Uccello's battlepiece (III. 583) shows with what zest succeeding painters threw themselves into problems of

technique. But it is interesting to study these pictures for what the painters wanted to say, as well as for their means of expressing it. The revival of art in Italy in the Middle Ages was largely due to the preaching of St. Francis and St. Dominic. Churches were everywhere built, and on the church walls frescoes were wanted, alike to satisfy the growing sense of beauty and to assist in teaching Christian doctrine. These early pictures are thus to be considered as a kind of illustrated Bible, painted for people who could not read. Margaritone's picture (564), almost comic though it be as a work of art, will, if studied from this point of view, be found to be full of interest; and most of the other pictures in this room may similarly be regarded as painted Lives of the Saints, or Sermons on their Virtues.

Proceeding now into Room III. we come to pictures of a somewhat later date, when, as we shall see on the next half holiday, other than religious interests had entered into art; but the pictures of Botticelli here are still full of religious teaching. The influence of the great Florentine reformer, Savonarola, is to be seen in 1034; that of St. Francis in 598; whilst 1126 is almost a compendium of mediæval theology.

But it is in the Sienese School—represented in Room II.—that the religious character of early art is most strongly marked. This comes out very clearly in the Statutes of the Painters' Guild



No. 275 (in Room III.): "VIRGIN AND CHILD, ETC., by Botticelli.

—the Royal Academy, as it were—of Siena. "We are teachers," they say (A.D. 1355), "to unlearned men of the marvels done by the power and strength of holy religion." So strong was the religious motive in Sienese art, that it long continued in the old grooves. In the work, for instance, of Matteo di Giovanni (1155), there is still the same expression of religious ecstasy, and the same prodigal use of gold in the background, as marked the works of the preceding century; yet he was contemporary with the Florentine Botticelli, who, as we shall hereafter see, introduced many new motives into art.

SECOND HALF HOLIDAY.

ROOMS I. AND V.

FLORENTINE AND FERRARESE SCHOOLS.

"**G**REAT nations write their autobiographies," says Mr. Ruskin, "in three manuscripts: the book of their deeds, the book of their words, and the book of their art." We have read in the Vestibule the first chapter in the artistic autobiography of Florence. We have now to trace the story in a later stage. The first thing that will strike any one who takes a general look at the early Florentine pictures and then at Room I., is the fact that easel pictures have now superseded fragments of fresco and altarpieces. Herein we see at once two features of the period of the Renaissance—the period, that is, when the Revival of Classical Learning gave a new direction to men's ways of looking at things, and a fresh impulse to the cultivation of beauty. Pictures were no longer wanted merely for church decoration and Scripture teaching; there was a growing taste for beautiful things as household possessions. And then also the influence of the Church itself was declining; the exclusive place hitherto occupied by religion as a motive for art was being superseded by the revival of classical learning.

Benozzo Gozzoli paints the Rape of Helen (591 in Room II.), Botticelli paints Mars and Venus (915), Piero di Cosimo the Death of Procris (698), and Pollajuolo the story of Apollo and Daphne (928). The Renaissance was, however, "a new birth" in another way than this; it opened men's eyes not only to the learning of the ancient world, but to the beauties of the world in which they themselves lived. In previous times the burden of serious and thoughtful minds was, "The world is very evil, the times are waxing late;" the burden of the new song is, "The world is very beautiful!" Thus we see the painters no longer confined to a fixed cycle of subjects represented with the traditional

surroundings, but ranging at will over everything that they found beautiful or interesting around them. And above all they took to representing the noblest embodiment of life—the human form. Some attempts at portraiture may be perceived in the saints of the earliest Florentine pictures; but now we find professed portraits on every wall. This indeed was one of the chief glories of the Florentine school—"the open expression of the living human soul."

So far then we have seen two stages in the Florentine School—the *first*, or *Giottesque* as it is called, in which



No. 690 (in Room I.): "HIS OWN PORTRAIT," by Andrea del Sarto.

"All is silver-gray,
Placid and perfect with my art."

germs of *decay*. Artists began to be devoted, not to the objects of art, but to the cunning of it. Grace passed into insipidity; dramatic energy into exaggerated violence. One mannerism led to another until the Eclectics (see p. 10) sought to unite the mannerism of all, and the great period of Italian art came to an end. These periods occur in the history of all the schools, but in none can they be studied so well as in the Florentine. Thus, passing now to Room V., we note that of the first period in the Ferrarese School no pictures survive. The founder of the school, so far as we can now study it, is Cosimo Tura, who belongs to the second period.

THIRD HALF HOLIDAY.

ROOM VI.

THE UMBRIAN SCHOOL (INCLUDING RAPHAEL).

UMBRIA has been called the Galilee—the Holy Land of Italy; and it is a certain sanctity of sentiment that distinguishes the Umbrian School. For one thing the Umbrian School, unlike the Florentine, was distinctively provincial; painting was not centralised, that is to say, in any great capital, but flourished in small towns and retired valleys—in Perugia, Foligno, Borgo S. Sepolcro, S. Severino, etc. Hence the older traditions of Italian art held their ground, and the religious feeling of the Middle Ages survived long after it had elsewhere been superseded. In the case of Perugino, the typical master of the school, this patient continuance in the old ways went so far that he was blamed, we are told, for doing the same thing over and over again. The spirit of the district favoured this religious sentiment, which characterises the school. The little townships of Umbria begirdle the Hill of Assisi, the hallowed abode of St. Francis, and were the seats of such religious enthusiasm as is reflected in the picture of the Crucifixion here (1107). Look at the attendant figures, and see how the artist seems to revel in depicting religious emotion, and (as it were) in piling up the agony. Notice, too, that St. Francis himself is kneeling at the foot of the Cross. The influence of Siena, whose artists worked at Perugia, must have made in the same direction, and it is interesting to notice in this room one picture of St. Catherine of Siena (249), and two of her namesake of Alexandria (693, 168). But indeed throughout the purely Umbrian pictures in the room there is the same religious fervour, the same shrinking purity. Notice, for instance, how pure and bright and shadowless is the landscape in the pictures of Perugino and Andrea of Assisi. "They impress on their landscape," says Mr. Ruskin, "perfect symmetry and order, such as may seem consistent with the spiritual nature they would represent. The trees grow straight, equally branched on each side, and of slight and feathery frame. The mountains stand up unscathed; the waters are always waveless, the skies always calm." The effort of the painter throughout is "to express, not the actual fact, but the enthusiastic state of his own feelings about the

fact; he covers the Virgin's dress with gold, not with any idea of representing the Virgin as she ever was, or ever will be seen, but with a burning desire to show what his love and reverence would think fittest for her. He fills his landscape with church spires and silver streams, not because he supposes that either were in sight at Bethlehem, but to remind the beholder of the peaceful course and succeeding power of Christianity." The peacefulness of the landscape which these painters then loved to depict is still characteristic of Umbria itself. "This is the gracious nook of earth," says Signor Morelli in describing the district, "in which Pietro Perugino loved to place his chaste, God-fraught Madonnas, and which in his pictures, like soft music, heightens the mood awakened in us by his martyrs pining after Paradise."

Raphael, a pupil of Perugino, fell afterwards under other influences and adopted different styles. To understand his position in the history of art it is necessary to distinguish between these styles, which corresponded with the divisions of his life. The National Gallery is fortunate in having representatives of all the styles. (1) In the pictures of his first, or Perugian period (lasting till 1504), Raphael proclaims his Umbrian parentage. The "Vision of a Knight" (213) belongs to this period. (2) To his second, or Florentine period, belong the "Bridge-water Madonna" (929), the "St. Catherine" (168), and the "Ansiedi Madonna" (1171). The importance of this picture in the history of art is that it shows the transition from the first to the second period, being dated (on the border of the Virgin's robe below her left arm) MDVI, 1506. A glance at the Perugino, No. 288, will show how much of that master's influence remains—his fervid religious feeling mixed with a certain sentimentality. But these traces of the older manner are com-



No. 288: "VIRGIN AND CHILD," by Perugino.

combined with the endeavour by thorough study to obtain greater truth of nature and more freedom. (3) Third or Roman period, 1508-1520. The chief works of this period are the frescoes in the Vatican. But in this country there are the famous cartoons (at South Kensington), the portrait of Julius II (27) and the Garvagh Madonna (744). The characteristics of this period are, the substitution of classical for religious motive, and the straining after dramatic effect. Raphael thus marks the culminating point of Umbrian art, which after his time led down to the conventional sentimentalities against which the "pre-Raphaelites" have in modern times revolted.

FOURTH AND FIFTH HALF HOLIDAYS.

ROOMS VII. AND VIII. AND THE "OCTAGON."

VENETIAN AND ALLIED SCHOOLS.

IN these three rooms are hung, besides the Venetian pictures, those of many neighbouring towns—Verona, Brescia, Bergamo, Treviso. All these local schools have peculiarities of their own, and some of them—especially the Brescian, are well represented here. But above these local peculiarities, there are common characteristics in the work of all these schools which they share with that of Venice, and it is only these characteristics that can now be noticed. The Paduan School, in Room VIII., will require a few words of separate notice.

"Here," says Mr. Ruskin of the Venetian School, "you have the most perfect representation possible of colour and light and shade, as they affect the external aspect of the human form and its immediate accessories, architecture, furniture, and dress. This external aspect of noblest nature was the first aim of the Venetians." A general glance at the pictures in Room VII. will show how true this statement is. Look too, at one of the earliest Venetian pictures—such as Crivelli's "Annunciation" (739) in Room VIII., and then at one of the later—such as Veronese's "Family of Darius" (294) in Room VII., and it will be seen how constant the Venetian characteristics, as described above, are. They may be traced both to historical circumstances and to physical surroundings.

The first broad fact to be noticed about the Venetian School of painting is that it is later than the Florentine by some hundred years or more. Thus one of the earliest Venetian pictures here is 768 in the Octagon. The art is still very primitive, yet the artist who painted it was contemporary with Fra Filippo Lippi, and more than a hundred years later than Giotto. By the time Venetian painters had acquired any real mastery over their art Venice was already in a state of great magnificence; her palaces, with their fronts of white marble, porphyry, and serpentine, were the admiration of every visitor. Painters paint what they see around them, and hence at the outset we find in the Venetian School the rendering of material magnificence and the brilliant colours that distinguish it throughout. Note, for instance, in the pictures by a comparatively early Venetian, like Crivelli (Room VIII.), how

fond he is of staffs and canopies and brilliant architecture. And then, in the second place, there is the colour of Venice itself—"that melodrama of flame and gold and rose and orange and azure, which the skies and lagoons of Venice yield almost daily to the eye." Titian, the greatest colourist amongst the old masters, saw that melodrama of colour constantly before him, from his palace on the lagoons. Thirdly, the Venetians were a race of seamen, and this had much to do with their ideal of beauty. Compare a typical Venetian "beauty," such as Paris Bordone's (674), with one of Botticelli's (915): how great is the difference between them! "The landsmen, among their roses and orange-blossoms and chequered shadows of

twisted vine, may well please themselves with pale faces and finely drawn eyebrows and fantastic braiding of hair. But from the sweeping glory of the sea we learn to love another kind of beauty; broad-breasted, level-browed, like the horizon; thighed and shouldered like the billows, footed like their stealing foam, bathed in clouds of golden hair like their sunsets." Then further, "this ocean-work is wholly adverse to any morbid conditions of sentiment. Neither love nor poetry nor piety must ever so take up our thoughts as to make us slow or unready." Herein will be found the source of a notable distinction between the treat-



No. 35 (in Room VII.): "BACCHUS AND ARIADNE," by Titian.

ment of sacred subjects by Venetian painters and all others. The first Venetian artists began with asceticism, just as the Florentines did; "always, however, delighting in more massive and deep colour than other religious painters. They are especially fond of saints who have been cardinals, because of their red hats, and they sunburn all their hermits into splendid russet-brown" (see Octagon, 768). Then again, through all enthusiasm they retain a supreme common sense. Look back, for instance, from the religious pictures in this room, from Titian's Holy Family (635) or Cima's Madonna (634) to those of the Umbrians, which we have just left. The Umbrian religion is something apart from the world, the Venetian is of it. The Madonnas are no more seated apart on their thrones, the saints breathe no more celestial air. They are on our plain ground, nay, here in our houses with us. The religion of the Venetian Schools was not less sincere than that of others, but it was less formal, less didactic; for Venice was constantly at feud with the Popes, and here we come to the last circumstance which need be noticed as determining the

characteristics of the school. "Among Italian cities Venice alone was tranquil in her empire, independent of church interference, undisturbed by the cross purposes and intrigues of the despots, inhabited by merchants who were princes, and by a free-born people who had never seen war at their gates. The serenity of undisturbed security, the luxury of wealth amassed abroad and liberally spent at home, gave a physiognomy of ease and proud self-confidence to all her edifices." Hence the ideal of Venetian painting was "stateliness and power, high intercourse with kingly and beautiful humanity, proud thrones or splendid pleasures."

The visitor will find it easy to trace these characteristics in nearly all the pictures which hang in the three rooms discussed in this chapter. But in many of the pictures in Room VIII., he will discover a different ideal. These are the pictures belonging to the Paduan School. "The Paduans," says an Italian proverb, "are great scholars," and it was at Padua that the principles which governed classical art were first and most distinctly applied to painting. The founder of this learned Paduan School was Squarcione (1394-1474). He had travelled in Italy and Greece, and the school which he set up in Padua on his return was filled with models and casts from the antique. He was pre-eminently a teacher of the learned science of linear-perspective; and the study of antique sculpture led his pupils to define all their forms severely and sharply. This characteristic of the school is pointed out below under some of Mantegna's pictures, but is seen best of all in Gregorio Schiavone—a less accomplished pupil of Squarcione, who almost caricatured the master's teaching. Notice, for instance, how grotesquely sharp and *sculpturesque* is the outline of the Madonna's face in both his pictures (VIII. 904, and Octagon, 630). The picture which best shows the classical learning of the Paduan school is Mantegna's "Triumph of Scipio" (902)—a picture full of allusion to Latin authors, and instinct with the classical spirit. No works of the time are so full of antique feeling as Mantegna's. Botticelli, it has been said, "played with the art of the ancients and modernised it; Mantegna actually lived and moved with it."



No. 10: "MERCURY, VENUS, AND CUPID," by Correggio.

SIXTH HALF HOLIDAY.

ROOM IX.

LOMBARD SCHOOL AND CORREGGIO.

THE painters whose works are hung in Room IX. belong chiefly to Lombardy—"the loveliest district of North Italy, where hills and streams and air meet in softest harmonies," and the character of their art is a reflection of that of their country. They were nearly all natives, not of some large capital, but of small towns or country villages. They studied technique at Milan, where a school was first established by Vincenzo Foppa, and where Leonardo da Vinci (1452) afterwards settled. The chief of them is Luini (1482), who stands alone, says Mr. Ruskin, "in uniting consummate art-power with untainted simplicity of religious imagination."

When Leonardo came from Florence to Milan, the Lombard School divided into two sets—those who were immediately and directly his imitators, and those who, whilst feeling his influence, yet preserved the independent Lombard traditions. The visitor will have no difficulty in recognising the pictures of Beltraffio, Oggionno, and Martino Piazza as belonging to the former class. Solaro, Luini, and Lanini are more independent. Correggio and his imitator, Parmigiano, whose works also hang in Room IX., do not really belong to the Lombard School. Correggio was a native of Parma, and stands very much apart. Carlyle noted the distinctness of his style when he spoke of the "Correggiosity of Correggio," by which we may understand at once a way peculiar to himself of looking at the world, and an excellence, peculiar to him also, in his methods of painting. He looked at the world as a place in which everything is full of happy life and soft pleasure, and the characteristics of his style are "sidelong grace" and an all-pervading sweetness. The method by which he realised on canvas this way of looking at things is the subtle gradation of colours—a point in which, of all modern artists, the late Lord Leighton most nearly resembles him.

SIXTH HALF HOLIDAY (*Continued*).

ROOM XIII.

THE LATER ITALIAN SCHOOLS.

THE visitor should now, having completed his survey of Italian painting in its infancy and in its maturity, pass at once to the Gallery (Room XIII.) devoted to its decadence. Why, he should ask, is it that modern criticism stamps the later Italian Schools as schools of the decadence? The answer is, Because the art of this later period was not spontaneous art. "It was art mechanically revived during a period of declining enthusiasms. Though the painters went on painting the old subjects, they painted all alike with frigid superficiality. Nothing new or vital, fanciful or imaginative, has been breathed into antique mythology. What has been added to religious expression is repellent, extravagantly ideal in ecstatic Magdalens and Maries, extravagantly realistic in martyrdoms and torments, extravagantly harsh in dogmatic mysteries, extravagantly soft in sentimental tenderness and tearful piety." In reading the notes to the pictures in Room XIII., the visitor will find his attention called from time to time to cases in point. But the picture reproduced on this page affords a particularly instructive example. The old religious spirit has entirely vanished, and the Holy Family is represented as worrying a bird with a cat! John the Baptist holds the little goldfinch; while the Madonna expressly directs the attention of the infant Christ to look at the fun. "See, the cat is trying to get at it," she seems to say. Behind the bird the painter, in unconscious irony, has placed the Cross. The visitor who wishes to see how far Italian art has travelled in a hundred years should compare this picture with such an one as Bellini's (VII. 280), or with one of Raphael's, with whom Baroccio was a fellow-countryman. The connecting link should then be seen in Correggio (IX. 23), upon which master, as well as Raphael, Baroccio formed his style. With Bellini or

Perugino, the motive is wholly religious. With Raphael it is intermingled with artistic display. Correggio brings heaven wholly down to earth, but yet paints his domestic scene with lovely grace. Baroccio brings, one may almost say, heaven down to hell, and uses all his skill to show the infant Saviour's pleasure in teasing a bird.

If we now turn from the ideas of the late Italian painters to their execution, we shall find similar reasons for its failure to delight or satisfy. Their ambition was to "choose out" (hence their Greek title, "Eclectics," "the pickers and choosers") the salient features from several earlier styles, and to combine them all into one. "This ambition doomed their style," it has been pointed out, "to the sterility of hybrids." For it must be observed that "all these old eclectic theories were based not upon an endeavour to unite the various characters of nature (which it is possible to do), but the various narrownesses of taste, which it is impossible to do. There are times when the particular humour of each man is refreshing to us from its very distinctness; but the effort to add any other qualities to this refreshing one instantly takes away the distinctiveness." It is usual to group the painters of the decadence under three heads—the "Mannerists," the



No. 29: "OUR LADY OF THE CAT," by Baroccio.

"Eclectics," and the "Naturalists." By the first of these are meant the painters in the several schools who succeeded the culminating masters and imitated their peculiarities. Thus Tiepolo is a mannerised Paolo Veronese, and Baroccio a mannerised Correggio. Against this mannerism a reaction subsequently set in, taking two forms. The first was that of the Eclectic School, described above, represented by the Carraccis, Guido Reni, Domenichino, Sassoferato, and Guercino. The other school, which was formed in protest against the Mannerists, was that of the so-called "Naturalists," of whom Caravaggio was the first representative. They called themselves "Naturalists," as being opposed to the "ideal" aims alike of the Mannerists and the Eclectics; but they made the fatal mistake of supposing that there is something more "real" and "natural" in the vulgarities of human life than in its nobleness.

SEVENTH & EIGHTH HALF HOLIDAYS.

ROOMS IV., X., XI., XII., AND XV.

GERMAN, FLEMISH, AND DUTCH SCHOOLS.

IN studying these schools the visitor should go first to Room IV., where the earliest Flemish pictures are hung, or to Room XV., where the German school is now placed. If he has previously obtained a general idea of the Italian pictures, he will be struck at once by the contrast between what Mr. Ruskin has called "the angular and bony sanctities of the North" and "the drooping graces and pensive pieties of the South." This is the first distinguishing character of the early northern art : there is no feeling, or care, for beauty as such. What, then, is it that gives these pictures their worth, and has caused their painters to be included amongst the great masters of the world? Look at three of the most famous in Room IV.,—the portraits by Van Eyck,—and the more you look the more you will see that their goodness consists in an absolute fidelity to nature — in dress, in ornaments, and especially in portraiture. Here are unmistakably the men and women of the time, set down precisely in their habit as they lived. Secondly, the Flemish pictures are on the whole much smaller than the Italian. In the sunny South the artists spent their best energies in covering large spaces of wall with frescoes ; in the damp climate of the North they were obliged to paint chiefly upon panels. The conditions of their climate were no doubt what led to the discovery of the Van Eyck method, the point of

which was a way of drying pictures rapidly without the necessity of exposure to the sun. The practice of mixing oil with colours was employed for decorative purposes in Germany and elsewhere long before the time of the Van Eycks, but they were the first to so improve it as to make it fully serviceable for figure-painting. The art of oil-painting reached higher perfection in many ways after their time, but there is no picture in the Gallery which shows better than the one here reproduced one great capacity of oil-painting — its combination, namely, of "imperishable firmness with exquisite delicacy." The method thus invented by the Van Eycks was only applicable to work on a small scale, but it permitted such work to be brought to the highest finish. This precisely suited the painstaking, patient men of the Low Countries. Hence the minuteness and finish which characterise their work.

Again, it will be noticed, as the visitor goes round the room, that many of the painters are either altogether "unknown" or are attributed to artists whose names are not given, and who are merely described as the "master" of such and such other pictures. For these painters seldom signed their names, and the works of the fifteenth



No. 186 (in Room XI.): "JAN ARNOLFINI AND HIS WIFE," by Jan Van Eyck.
(Reduced from an engraving in the *Magazine of Art*, by permission of the publishers,
Messrs. Cassell and Co., Limited.)

century were in the next two centuries treated with neglect. Moreover, the Guild system was very strict amongst the northern artists. The Guild educated the artist and bought his materials, and even when he emerged into mastership, stood in many ways between him and his patron. Hence pictures were often regarded as the work not of this or that individual, but of this or that Guild. Hence too the quiet industry and the incom-

petitive patience of these Early Flemish painters. "Patient continuance in well-doing was," it has been said, "the open secret of their success."

Before passing to Rooms X., XI., and XII., where the later Dutch and Flemish pictures are hung, it will be interesting to trace, however roughly, the historical development of the schools. (1) The birthplace of painting as a separate art in the North was on the Lower Rhine, at Maastricht and Cologne. Of this school of the Lower Rhine the earliest specimen in the Gallery is 687 (Room XV.). (2) Later on, however, the great development in the prosperity and wealth of the Low Countries—the land of the Woolsack and the Golden Fleece, led to the growth of a native art. The Early Flemish School, covering roughly the period 1400-1500, was the result, the most important masters being Van Eyck, Van der Weyden, Bouts, David, and Memlinc. At this period there is little distinction to be made between Dutch and Flemish art; for just as Flemish art was in origin German, so did the Dutch derive their first artistic impulse from the Flemings. As examples of Dutch art at this time, the reader may refer to 713 and 714. (3) At the end of the fifteenth century, however, a national movement began in both schools—corresponding closely to political changes. In 1598 the Archduke Albert and his consort Isabel established what was almost an independent state in the Spanish Netherlands (=roughly Flanders or the modern Belgium). The "Spanish fury" was at an end, the Inquisition was relaxed.

Albert and Isabel eagerly welcomed artists and men of letters, and the exuberant art of Rubens responded to the call. This is the third and great period in the Flemish School—the succession being carried on by Rubens's pupils, Van Dyck and Teniers. Rubens was a great and original genius, and struck out a path for himself. But in his successors, and especially in Teniers, the visitor will notice the same fidelity to realities, and the same conscientious workmanship that we have already observed, applied to other subjects, in the earlier Flemish pictures. (4) Rubens, the greatest master of the Flemish School, was born in 1577. The birth of the corresponding great period in Dutch art was nearly contemporaneous. For it was in 1579 that the "Union of Utrecht" was effected, whereby the Dutch "United Provinces" (=roughly what is now Holland) were separated alike from the Spanish Netherlands and from the Empire, and that Dutch independence thus began. Within the next fifty years nearly

all the great Dutch painters were born. In characteristics, as well as in chronology, Dutch art was the direct outcome of Dutch history. This art has come to be identified in common parlance, owing to its chief and distinguishing characteristic, with what is known as "*genre* painting"—the painting, that is, which takes its subject from small incidents of everyday life. Three historical conditions combined to bring this kind of painting in vogue. First, the Reformation. The Dutch, when they asserted their independence, were no longer Catholics; but Protestantism despised the arts, and hence the arts became entirely dissociated from religion. There were no more churches to ornament, and hence few religious pictures were painted,

whilst religious rapture is superseded by what one of their own critics describes as "the boisterous outbursts which betoken approaching drunkenness." Secondly, the Dutch were Republicans. There was no reigning family. There were no palaces to decorate, and hence historical or mythological pictures were little in demand. This point of distinction may best be remembered by the supreme contempt which the great King Louis XIV. of France entertained for the *genre* style. *Éloignez de moi ces magots*, he said, "take away the absurd things," when some one showed him some works by Teniers. But the "plain simple citizens" of the United Provinces did not want their faces idealised—hence the excellence of Dutch portraiture,—nor had they any ambition to see on their walls anything but an imitation of their actual lives—of their dykes, their courtyards, their kitchens,

and their sculleries. Thirdly, the Dutch were a very self-centred people. A certain obstinate tenacity to their own ways was at once their weakness and their strength. Their artists were wonderfully laborious, wonderfully skilful in execution; but strangely lacking in imagination, strangely limited in their range. Hence, on the one side, their fondness for *genre*. "With the Dutch," says Sir Joshua Reynolds (Discourse iv.), "a history piece is properly a portrait of themselves; whether they describe the inside or outside of their houses, we have their own people engaged in their own peculiar occupations; working or drinking, playing or fighting. The circumstances that enter into a picture of this kind are so far from giving a general view of human life, that they exhibit all the minute particularities of a nation differing in several respects from the rest of mankind." Hence, on the other side, their fondness for landscape—a landscape excellent in many ways, but cribbed, cabin'd, and confined, like their own dykes.



No. 775 (in Room X.): "PORTRAIT OF AN OLD WOMAN," by Rembrandt.

NINTH HALF HOLIDAY.

ROOMS XVI. AND XVII.

THE FRENCH SCHOOL.

THE French painters are at present very inadequately represented in the National Gallery; and of the pictures in this room nearly all the more important are the works of three masters—Claude and the two Poussins. It is of them, therefore, that a few general remarks must first be made. It should be noticed in the first place how very different this French School of the seventeenth and eighteenth centuries is from the French School of to-day. The latter school is distinguished for its technical skill, which makes Paris the chief centre of art teaching in the world, but, also, and still more markedly, for its "excessive realism and gross sensuality." "A few years ago," adds Professor Middleton, "a gold medal was won at the Paris *Salon* by a 'naturalist' picture—a real masterpiece of technical skill. It represented Job as an emaciated old man covered with ulcers, carefully studied in the Paris hospitals for skin diseases." There could not be a greater contrast than between such art as that and the "ideal" landscapes of Claude, the Bacchanalian scenes of Poussin, or the soft girl-faces of Greuze. It should, however, be noted that Claude and the Poussins, though French by birth, were Italians by artistic education. During the fifteenth and sixteenth centuries, French art was entirely under Italian influence. Nicolas Poussin developed a style of his own, but was much influenced by Titian; whilst the landscape painted by Claude was idealised not from France, but from Italy.

Confining ourselves now to Claude and the Poussins—with whom, however, the contemporary works of Salvator Rosa (in Room XIII.) should be studied, we note that in spite of considerable differences between them they agree in marking a great advance in the art of landscape painting. The old conventionalism has now altogether disappeared; there is an attempt to paint nature as she really is. There are effects of nature, too,—not shown in any earlier pictures, and here painted for the first time,—graceful effects of foliage, smooth surface of water, diffusion of yellow sunlight. But, on the other hand, it will be noticed that nature is regarded by these painters in an artificial, and even affected manner. There are no signs in Claude's landscapes of rough weather or human labour. It is in fact the precise analogue in painting, of "pastoral poetry"

—that is, "the class of poetry in which a farmer's girl is spoken of as a 'nymph,' and a farmer's boy as a 'swain,' and in which, throughout, a ridiculous and unnatural refinement is supposed to exist in rural life." Herein the ideal of Claude closely accords with the prevailing taste and literature of his age. "Examine," says Mr. Ruskin, "the novels of Smollett, Fielding, and Sterne, the comedies of Molière, and the writings of Johnson and Addison, and I do not think you will find a single expression of true delight in sublime nature in any one of them. If you compare with this negation of feeling on one side the interludes of Molière, in which shepherds and shepherdesses are introduced in court dress, you will have a very accurate conception of the general spirit of the age." It was in such a state of society that the landscape of Claude, Gaspar Poussin, and Salvator Rosa attained its reputation—a reputation which survived almost into the present century, until Wordsworth in poetry and Turner in painting led the return to nature, and the modern school of landscape arose.

Something of this return to nature may be seen in the works of Greuze (1725-1805). They are nearly contemporary with such pictures as 1090 and 101-104—pictures typical of the frivolity and artificiality of the time. The return to simpler life and sounder morals, which inspired Rousseau, found expression in the domestic scenes and sweet girl-faces of Greuze. "Courage, my good Greuze," said Diderot of one of his pictures of domestic drama, "introduce morality into painting. What, has not the pencil been long enough and too long consecrated to debauchery and vice? Ought we not to be delighted at seeing it at last unite with dramatic poetry in instructing us, correcting us, inviting us to virtue?"

Of the later French school of landscape, which shows another remarkable "return to nature," the

No. 1019: "THE HEAD OF A GIRL," by Greuze.

I will paint her as I see her . . .
With a forehead fair and saintly,
Which two blue eyes undershine,
Like meek prayers before a shrine.

Face and figure of a child,—
Though too calm, you think, and tender,
For the childhood you would lend her.

(Mrs. BROWNING: *A Portrait*.)

National Gallery possesses no example. This is a deficiency which one may hope that some lover of the arts will before long supply. Nothing would be more instructive than to be able to turn from the "classical landscapes" of Claude and Poussin to one of Rousseau's pictures of real French forests or Millet's pictures of French peasant-life. In default of this, the visitor who is interested in pursuing the matter would do well to contrast the landscapes in these rooms with those of our own Constable—"the man [says an illustrious French critic] who abandoned all the conventions, artifices, and imaginary descriptions of pretended Greek or Roman landscapes; and used his own eyes to see the grass, water, and trees in their striking natural beauty."



NINTH HALF HOLIDAY (*Continued*).

ROOM XIV.

THE SPANISH SCHOOL.

THE Spanish school of painting is not yet very fully represented in the National Gallery; but the works here shown by its greatest master, Velazquez, are excellent in quality, and interesting as illustrating the progress of his art. The first point to be noticed is, that most of the painters represented are nearly contemporary. The period 1588-1691 covers the lives of four of the chief painters of Spain, and they all reach a high level of technical skill. This fact suggests at once the first characteristic point in the history of the Spanish School. It has no infancy. It sprang full-grown into birth. The reason of this was its Italian origin. The art of painting, except as purely decorative, was forbidden to the Moors; and it was only in 1492, when the banner of Castile first hung on the towers of the Alhambra, that the age of painting, as of other greatness, began for Spain. But the very greatness of Spain led to Italian influence in art. The early Spanish painters all flocked to Italy, and the Italian painters were all attracted to the Spanish court.

But though Spanish art sprang thus rapidly to perfection under foreign influence, it was yet stamped throughout with a thoroughly distinctive character. In the first place the proverbial gravity of the Spaniard is reflected also in his art. There

is here nothing of the sweet fancifulness of the early Florentines, nothing of the gay voluptuousness of the later Venetians. The shadow of the Spaniard's dark cloak seems to be over every canvas. Then secondly, Spanish painting is intensely "naturalist." Velazquez exhibits this tendency at its best: there is an irresistible reality about his portraits which makes the men alive to all who look at them. Murillo exhibits it in its excess; his best religious pictures are spoiled by their too close adherence to ordinary and even vulgar types.

Both these characteristics are partly accounted for by a third. Painting in Spain was not so much the hand-maid as the bondslave of the Church. As the Church was in Spain so had art to be—monastic, severe, immutable. "To have changed an attitude or an attribute

would have been a change of Deity." Pacheco, the master of Velazquez, was charged by the Inquisition to see that no pictures were painted likely to disturb the true faith. Angels were on no account, he prescribed, to be drawn without wings, and the Blessed Virgin in pictures of the Nativity was always to be dressed in blue and white, for that she was so dressed when she appeared to Beatrix de Silva, a Portuguese nun, who founded the order called after her. One sees at once how an art, working under such conditions as these, would be likely to lose the play of fancy and the love of beauty which distinguish freer schools. And then, lastly, one may note how the Spanish church tended also to make Spanish art intensely naturalistic. Pictures were expected to teach religious dogmas and to enforce mystical ideas; the Immaculate Conception, for instance, is an especially Spanish subject. But in the inevitable course of superstition, the symbol passed into a reality. This was more particularly the case with statues. Everything was done to get images accepted as realities. To this day they are not only painted but dressed: they have, like queens, their mistress of the robes, and ladies appointed to make their toilets. It was inevitable that this idea of art—as something which was not to appeal to the imagination, but was itself to pass off as a reality—should extend also to Spanish painting. How far it did so is best shown in a story gravely related by Pacheco. A painter on a high scaffold had just half finished the figure of the Blessed Virgin when he felt the whole woodwork on which he stood giving way. He called out in his horror "Holy Virgin, hold me," and straightway the painted arm



No. 745: "KING PHILIP IV OF SPAIN," by Velazquez.

of the Virgin was thrust out from the wall, supporting the painter in mid-air! When a ladder was brought and the painter got his feet on it, the Virgin's arm relapsed and became again only a painting on the wall. One need not go further than this story to understand how Murillo, although often the most mystic of all painters in his conceptions of religious subjects, was also the most naturalistic in his treatment of them. Morales (1229), again, was called "the Divine," from the "divine" teaching in his works. Such, indeed, was the prevailing ideal. "For the learned and lettered," says a Spanish author in the reign of Philip IV., "written knowledge may suffice; but for the ignorant, what master is like Painting? They may read their duty in a picture, although they cannot search for it in books."

TENTH HALF HOLIDAY.

ROOMS XVIII. AND XIX. AND VESTIBULES.
BRITISH OLD MASTERS (REYNOLDS, GAINSBOROUGH,
AND HOGARTH).

OF the English School of painting Sir Joshua Reynolds and Gainsborough are (says Mr. Ruskin) "not only the topmost, but the hitherto total representatives; total, that is to say, out of the range of landscape, and above that of satire and caricature. All that the rest can do partially, they can do perfectly." With regard to landscape, we shall see what the English School have done in that range during our next half holidays; the range of satire and caricature is here exemplified by Hogarth, whose famous series of "*Marriage à la Mode*" hangs in Room XIX. In what way, then, are Reynolds and Gainsborough and Hogarth typical of the English School? In the first place, that seriousness of purpose which has been said to distinguish the English character is very conspicuous in English art. The English old masters "always desired to convey a truth rather than to produce a merely beautiful picture; that is to say, to get a likeness of a man, or of a place; to

get some moral principle rightly stated, or some historical character rightly described, rather than merely to give pleasure to the eyes. Compare the feeling with which a Moorish architect decorated an arch of the Alhambra, with that of Hogarth painting the '*Marriage à la Mode*', and you will at once feel the difference between art pursued for pleasure only, and for the sake of some useful principle or impression.' Thus the first great gift of the English School is the successful *portraiture* of living people, of which there are so many splendid examples in Room XVIII. Indeed, so accomplished was this power of portraiture in Reynolds and Gainsborough that nothing was left for future masters but to add the calm of perfect workmanship to their vigour and felicity of perception. "There was perhaps hardly ever," adds Mr. Ruskin, "born a man with a more intense and innate gift of insight into human nature than our own Sir Joshua Reynolds. Titian paints nobler pictures, and Van Dyck had nobler subjects, but

neither of them entered so subtly as Sir Joshua did into the minor varieties of human heart and temper." Next we see in the British old masters a second characteristic which has always distinguished English painters—namely, "an intense power of invention and expression in *domestic drama*." Nothing can be more perfect in this manner than Hogarth.

To this sketch of the characteristics of the English old masters it may be interesting to add a brief note on their historical position. English art did not of course spring up full-grown in the reign of George III, like Athena from the head of Zeus. For the real first-fruits of the artistic gifts of our race, the student must go to the Gothic cathedrals, or the paintings on the walls of Chapter House at Westminster. But with the fourteenth century there came a nearly complete pause in English art, until its revival under George III. This was largely due to importation by the English kings of foreign artists. Thus Mabuse was one of the glories of Henry VII's reign; Holbein of Henry VIII's; Sir A. More of Mary's; and Rubens and Van Dyck of Charles I's. In Charles II's reign Lely and the two Van de Veldes were the chief painters. All along there had indeed been native artists as well—some of them "painters to the king," such as Dobson, called by



No. 182 (in Room XVIII.): "HEADS OF ANGELS," by Reynolds.

Charles I. his "English Tintoret." But it was only in the reign of Queen Anne, when Sir J. Thornhill was commissioned to paint the dome of St. Paul, that native art had a fair chance. Sir James Thornhill was Hogarth's father-in-law, and Hogarth is the Giotto of the English School. English art begins under him, as the art of every nation, with reflecting the life of the times. The turn of his mind was dramatic and satirical, and he took therefore to drawing for the delight of society its deformities and weaknesses. Reynolds was a courtier, and his artistic gift took the one form which, in a Protestant country which had abjured the religion that gave its motives to early art elsewhere, it could take—namely, contemporary portraiture. Down to the end of the century, this is the line along which the main current of English art went. Reynolds formed no school; but Gainsborough, Romney, Lawrence, Hoppner, Jackson, Raeburn, and Opie were all his rivals or successors in the portraiture of the English nobility and gentry.

ELEVENTH HALF HOLIDAY.

ROOMS XX. AND XXI.

WILKIE, LANDSEER, AND OTHER MASTERS.

THE student of the British School of a date subsequent to Reynolds and Gainsborough must now divide his attention between the National Gallery and the Tate Gallery. The general principle on which the allocation of pictures to the Tate Gallery has been carried out, is to remove from the National Gallery the works of all artists who were born later than 1790. To this rule, however, some exceptions have been admitted. Thus, several of the works of Sir Edwin Landseer (born 1802) have been retained at Trafalgar Square; and Millais's "Yeoman of the Guard" is retained here also. On the other hand, several of the small pictures by Constable (born 1776) and a few by Wilkie (born 1785) have been removed to the Tate Gallery. Among the more important, or the more popular, of the National Gallery pictures now to be seen at Millbank may be mentioned Frith's "Derby Day"; the works of E. M. Ward; the pre-Raphaelite pictures; and pictures by Mason and Walker. Confining ourselves here to the earlier British pictures which are retained at Trafalgar Square, we shall find that most of the contents of these two rooms may be grouped under three heads:

—(1) *genre*: Wilkie, Mulready, etc.; (2) *animals*: chiefly Landseer; and (3) *landscape*. This last class will more conveniently be discussed in our next half holiday. In passing now to the pictures of miscellaneous *genre*, it may perhaps assist the visitor who wishes to study these pictures historically to continue the rough outline given at the end of the last chapter. (a) The old masters there dealt with were all dead by 1830. To them succeed two different sets of painters: the one continuing, in a fresh field, the traditions of Hogarth; the other endeavouring to carry forward those of Reynolds. Of the former class Wilkie may be taken as the central example. He and other *genre*

painters of the period had not Hogarth's spirit of satire; but they had the same dramatic instinct as he, the same fondness for everyday life. As for the manner of this group, it was a direct heritage from the Dutch. Many of the painters in this group lived on after 1850, but that may roughly be taken as the terminal date. (b) Contemporaneous with them were the "historical" painters. Reynolds himself had tried historical and ideal painting, for which portraiture is the proper preparation. He had failed, and those who succeeded him failed worse. Many of the pictures under this head have now been removed from the Gallery. Of those that remain, the

most important are Copley's, which have a considerable historical interest.

(c) With the year 1850 begins a new era in English art. The International Exhibition of 1851 gave it a great impetus, and the pre-Raphaelite movement a fresh direction.* One new feature in which the pre-Raphaelites shared may be noticed in some of the pictures in the Gallery which were painted between 1850 and 1870. This was a reaction from the low key of colour, and predominance of bitumen of the Dutch masters—a reaction which resulted, says a French critic, in "a blinding clash of colour, a strife of incongruous hues." This epidemic lasted from 1850 to 1870. The solution of the problem of harmonising colours in a high key has been the task of the best living English painters. Illustrations of these latter remarks must now be sought in the Tate Gallery.



No. 604 (in Room XX.): "DIGNITY AND IMPUDENCE," by Landseer

Animal painting is a strong point with the English School. Of animals painted for their own sake, the pictures of James Ward are an example. But it is more characteristic of the English School to introduce some moral allegory or domestic incident. In this kind the works of Landseer are exemplary. His pictures of animals are not only studies in natural history, but are most of them made to point a moral or adorn a tale. Indeed this tendency is, in the case of Landseer, carried somewhat to excess, and "leads to a somewhat trivial mingling of sentiment, or warping by caricature, giving up the true nature of the animal for the sake of a pretty thought or pleasant jest."

TWELFTH HALF HOLIDAY.

ROOM XXII.

THE ENGLISH SCHOOL OF LANDSCAPE AND THE
TURNER GALLERY.

THE chief glory of the English School of Painting consists in its treatment of landscape, and the visitor cannot better conclude his studies in the National Gallery than by following out the progress made by his countrymen in this branch of art. He should first notice how, with the old masters of Italy, landscape was treated in a purely conventional way : "the sky is always

Wordsworth, Keats, Shelley, and Tennyson, remains to be noticed. The founder of the English School here in method—in the loving study, that is, of nature—was Wilson ; but he worked, like Callcott after him, under foreign influences. The first man who struck out a more distinctively English line in landscape—English in subject, realistic in treatment—was Gainsborough.

From Gainsborough the succession is direct to Constable and the "Norwich School," of which the chief representative is Crome. Constable, who was a boy of nine when Gainsborough died, and, like him, was a native of Suffolk, carried on his work of portraying the common aspects of "English cultivated scenery, leaving untouched its mountains and lakes." Of his influence



No. 1273 (in Room XX.): "FLATFORD MILL ON THE STOUR," by Constable.

pure blue, paler at the horizon, and with a few streaky white clouds in it ; the ground is green, even to the extreme distance, with brown rocks projecting from it ; water is blue streaked with white. The trees are nearly always composed of clusters of their proper leaves relieved on a black or dark ground." In the next periods, distant objects were more or less invested with a blue colour ; and trees were no longer painted with a black ground, but with a rich dark brown or deep green. But rocks and water were as imperfect as ever (see I. 1093). Titian carried the advance farther (see VII. 4) ; but "there were still no effects of sunshine and shadow ; and the clouds, though now rolling in irregular masses, and sometimes richly involved among the hills, were never varied in conception or studied from nature." The next step was to do away with conventionalism altogether. The attempt was made by Claude, the two Poussins, and Salvator Rosa ; but it failed in the manner and for the reasons that we have already discussed (see p. 13).

The reaction against the artificial and pastoral school of landscape, which in literature is seen in Scott, Byron,

upon the French school of landscape we have already spoken (see p. 13).

Greater than all his predecessors, and uniting in the course of his career the tastes and strength of them all, is Turner. But very different opinions are held upon the question wherein his greatness consists. Was it for truths that he recorded, or for visions that he invented ? Is it the real beauties of nature that he puts before us, or is he great for adding—

The gleam,
The light that never was on sea or land,
The consecration and the poet's dream ?

Again the first thing that will strike every one, on looking round the "Turner Gallery" (Room XXII.), is the contrast between the dark and heavy pictures on the wall to the left and the bright and aerial pictures opposite. Is Turner great for the former or the latter ? We will answer this latter question first, and the answer will lead us in turn to the former. The great aim of Turner's artistic ambition was to gain a complete knowledge and

reach a complete representation of *light* in all its phases ; and his greatest pictures, therefore, are those in which he most completely attains this aim. Thus Turner is the first painter who fully represented the full beauty of sun-colour. He began with imitations of Claude and Cuyper in painting the sun rising through vapour (XIV. 479), but he ended with painting such visions of the sun in his glory as in the "*Téméraire*" or the "*Ulysses*."

But before he could reach these effects of colour, Turner served a long apprenticeship—studying first one

scenes not as any one might see them, but as the artist himself saw them. A fellow artist once complained to Turner that, after going to Domodossola, to find the site of a particular view which had struck him several years before, he had entirely failed in doing so : "it looked different when he went back again." "What," replied Turner, "do you not know yet, at your age, that you ought to paint your *impressions*?" The faculty of receiving such impressions strongly and reproducing them vividly is precisely what distinguishes the poet—whether in language or painting.



No. 524 (in Room XXII.): "THE OLD TÉMERAIRE," by Turner.

painter, and then another—to truth of form ; and his work may be divided roughly into two periods : the first (up to 1820), in which he aimed chiefly at form, and painted in dark tones ; the second, in which colour is principal. As for Turner's faithful rendering of the forms of natural objects, "he was the first," says Mr. Ruskin, "to draw a mountain or a stone, no other man having learned their organisation, or possessed himself of their spirit. He was the first to draw the stem of a tree, and the first to represent the surface of calm, or the force of agitated, water." Turner did all this with scientific accuracy—not because he was himself learned in science, but because of his genius for seeing into the heart of things and seizing their essential forms and character (see 535). And this is what is, or should be, meant by saying that Turner's landscape is "ideal."

But if Turner was thus so faithful a recorder of the truth and beauty of natural beauty, why, it may be asked do his pictures often look, at first sight, so different from nature? Because his pictures are the representations of

And, finally, Turner is great because the impressions which natural scenery made upon him were noble impressions. He not only saw nature in its truth and beauty, but he saw it in relation and subjection to the human soul. He paints the loveliness of nature, but he ever connects that loveliness with the sorrow and labour of men. Look round this room and note the spirit of the pictures—The Destruction of Sodom, The Death of the First Born, The Ruin of Italy, The Decay of Carthage. His mythological subjects have the same spirit—The Goddess of Discord, Medea slaying her Children, and Apollo's gift of Immortality but not of perpetual Youth. And, as if there should be no doubt of the essential unity of motive underlying all his work, he wrote the manuscript poem from which he produced mottoes for his principal pictures, and which he entitled the "Fallacies of Hope."

[*N.B.*—No visitor, who is interested in Turner, should neglect to visit the collection of his water-colour drawings, etc., in the basement of the Gallery.]

CATALOGUE OF THE PICTURES.

[*N.B.*—The pictures are arranged *numerically*, according to the numbers affixed to the frames. Visitors desiring to find the works of some particular painter should consult the *Index of Painters* at the end.]

It will be noticed that several *numbers* are *missing* in this Catalogue. This is accounted for by the fact that the most of the modern British pictures have been transferred to the Tate Gallery. Several other pictures, belonging to the Gallery, have either been transferred on loan to other Institutions, or are not at present hung in rooms accessible to the public.

In the *ascription of pictures* to artists and schools the official designations have in all cases been adopted.]

1. The Raising of Lazarus.

Sebastiano del Piombo (Venetian, 1485-1547).

Sebastiano Luciani, called "del Piombo (lead)" from his holding the office of Keeper of the Leaden Seal (see under 20), was originally a painter and musician at Venice, where he studied successively under John Bellini and Giorgione. But in 1512 he went to Rome and was employed by Michael Angelo to execute several of his designs. The present picture—one of the largest "old masters" in the country—was painted, says Vasari, "with the utmost care, under the direction and in some parts from the design of Michael Angelo." It was a commission from the Cardinal Giulio de' Medici, who had at the same time commissioned from Raphael the "Transfiguration" (now in the Vatican). The pictures when finished were exhibited side by side, and some there were who preferred Sebastiano's.

The time chosen is after the completion of the miracle : "He that was dead came forth, bound hand and foot with grave-clothes ; and his face was bound about with a napkin." Jesus in the middle of the picture is uttering the words, "Loose him, and let him go ;" and points to heaven, as if He said, "I have raised thee by the power of Him who sent me." The three men, who have already removed the lid of the sepulchre, are fulfilling Christ's command. To the left, behind Christ, is St. John, answering objections raised against the credibility of the miracle. Farther off, behind this group, is one of the Pharisees, whose unbelief is combated by the man who points in evidence to the raised Lazarus. Behind Lazarus is his sister Martha, sickening now at what she most desired ; whilst at the foot of Jesus is the other sister, Mary, full of faith and gratitude—

Her eyes are homes of silent prayer,
Nor other thought her mind admits
But, he was dead, and there he sits,
And he that brought him back is there.

2. Cephalus and Procris.

Claude Lorraine (French, 1600-1682).

Claude Gelée (called Lorraine from his native province) spent most of his life at Rome ; where (says a fellow artist) "he used to linger in the open air from before daybreak even to nightfall, so that he might learn to depict with a scrupulous adherence to nature's model the changing phases of dawn, the rising and setting sun, as well as the hours of twilight." In these delicate aerial effects Claude has never been excelled, and he effected a revolution in art by "first setting the sun in the pictorial heaven," instead of painting it conventionally (as a red or yellow star), or introducing it only in fragmentary distances. In addition to this, there is a soft and pensive charm in his landscapes, which goes far to obscure the inaccuracies of natural form and futilities of imagination which they often display.

For the story of Cephalus who is here receiving from Procris the presents of Diana, the hound Lelaps, and the fatal dart with which she was killed, see 698.

3. A Concert.

School of Titian (Venetian, 1477-1576).

Tiziano Vecellio is one of the greatest names in the history of painting. He is supreme as a colourist ; and supreme also in

that there is nothing over-prominent in his work ; he keeps in everything to the middle path of perfection. This universality in his art is reflected in his life, which was prolonged beyond the ordinary human spell, and was full to the end of almost super-human toil. He was sent from his country home in the Cadore mountains, when he was only nine, to study painting at Venice under Giovanni Bellini (see 189). He lived to be ninety-nine, and is said to have exclaimed at the last that he was "only then beginning to understand what painting was." His pictures include all subjects ; but most of them reflect the splendid and stately life, which was characteristic of Venice at the time and in which Titian himself—the favourite of princes and the familiar of men of letters—moved and had his being.

A party of travelling musicians, perhaps, practising for a serenade. The master is keeping time, and is intent on the boy pupil. The young girl is waiting to chime in, and looks far away the while to where the music takes her. "In Titian's portraits you always see the soul—faces which pale passion loves."

4. A Holy Family.

Titian.

Notice that the landscape here is not a "fancy" one, such as the earlier painters drew, but a real scene from the mountain country of Titian's home. He was the first to "apprehend the subduing pathos that comes with even-tide—when the sky is all aglow with dying tints, and everything earthly is transfigured, and the heart is strangely stirred with vague yearnings, retrospections, aspirations, and a consciousness that human life and destiny are mysteriously reflected in the face of nature."

5. A Seaport at Sunset.

Claude Lorraine (French, 1600-1682). See 2.

6. David at the Cave of Adullam.

Claude.

David, in front of the cave, longed and said, "Oh that one would give me to drink of the water of Bethlehem, which is by the gate ! And the three mighty men brake through the host of the Philistines (seen in the valley), and drew water out of the well of Bethlehem, that was by the gate, and took it, and brought it to David."

8. A Dream of Human Life.

From a design by Michael Angelo. See 790.

The naked figure, typical of the human race, is awaking at the sound of a trumpet from above, from the dream of life, to the lasting realities of eternity. It may be the sound of the "last trump" or the call to a "new life" that comes before. Behind his seat are several masks, illustrating the insincerity or duplicity of a world in which "all is vanity ;" and around him are visions of the tempting and transitory hopes, fears, and vices of humanity. On the right sits a helmed warrior, moody and discomfited ; his arms hang listlessly and his face is unseen—hidden perhaps from the cruelty of War. Above him are battling figures—emblematic of Strife and Contention. A little detached from this group is a son dragging down

his parent by the beard—"bringing his gray hair with sorrow to the grave." On the other side sits Jealousy, gnawing a heart; and above are the sordid hands of Avarice, clutching a bag of gold. On the left-hand side Lust and Sorrow are conspicuous; Intemperance raises a huge bottle to his lips, and Gluttony turns a spit.

9. "Lord, Whither goest Thou?"

Annibale Carracci (Eclectic, 1560-1609). See p. 10.

Annibale Carracci, younger brother of Agostino and cousin of Ludovico, was one of the three masters of their Eclectic School at Bologna. He was the son of a tailor and was intended for the business, but went off to study art under Ludovico.

The apostle Peter, according to a Catholic tradition, being terrified at the danger which threatened him in Rome, betook himself to flight. On the Via Appia our Saviour appeared to him bearing His cross. To Peter's question: "Domine quo vadis?" ("Lord, whither goest thou?") Christ replied, "To Rome, to suffer again crucifixion." Upon which the apostle retraced his steps, and received the crown of martyrdom.

10. Mercury, Venus, and Cupid.

Correggio (Parmese, 1494-1534).

For Antonio Allegri, called Correggio from his native village of that name, see on p. 9.

(See illustration on p. 9.) Mercury, the messenger of the gods (note his winged cap and sandals), is endeavouring to teach Cupid (Love) his letters, of which, according to the Greek story, Mercury was the inventor. Venus, the Goddess of Beauty and the Mother of Love, looks out to the spectator with a winning smile of self-complacent loveliness and points us to the child. She has taken charge meanwhile of Cupid's bow (from which he shoots his arrows into lovers' hearts), and is herself represented (as sometimes in classical gems) with wings, for Beauty has wings to fly away as well as Time and Love.

This famous picture was included in Charles I.'s collection, and hung in his private rooms at Whitehall. When he was beheaded it was sold by the Parliament. After changing hands many times it passed into the possession of Murat, King of Naples. Upon his fall from power his wife took it with her when she escaped to Vienna. During the Congress held there in 1822 the Russian Ambassador was in treaty for the picture when Lord Londonderry forestalled him, and secured it for England. It was afterwards bought for the National Gallery.

11. St. Jerome in the Wilderness.

Guido Reni (Eclectic, 1575-1642).

Guido was a native of Bologna, and a pupil of the Carraccis (see p. 10). As a child he was specially characterised by devotion to the Madonna. On every Christmas Eve for seven successive years ghostly knockings were heard upon his chamber door; and every night, when he awoke from sleep, the darkness above his bed was illuminated by a mysterious globe of light. To the temperament thus indicated we may trace the half-effeminate, half-spiritual character of his works.

For the story of St. Jerome see 227.

12. Isaac and Rebecca, or "The Mill."

Claude Lorraine (French, 1600-1682). See 2.

This and the Claude on the other side of the door (14) are the two which Turner selected for the "passage of arms to which he challenged his rival from the grave." He left two of his own pictures to the nation on the express condition that they should always hang side by side—as they are hanging to-day—with these two by

Claude. So far as the *idea* of the pictures go, the advantage certainly rests with Turner's, one of which is simple and straightforward (479), and the other full of thought (498). This picture, on the other hand, has been thus reduced to nonsense by Mr. Ruskin—

"When we look into the picture, our feelings receive a sudden and violent shock by the unexpected appearance, amidst things pastoral and musical, of the military; a number of Roman soldiers riding in on hobby-horses, with a leader on foot, apparently encouraging them to make an immediate and decisive charge on the musicians. Beyond the soldiers is a circular temple, in exceedingly bad repair; and close beside it, built against its very walls, a neat watermill in full work. By the mill flows a large river with a weir all across it. The weir has not been made for the mill (for that receives its water from the hills by a trough carried over the temple), but it is particularly ugly and monotonous in its line of fall, and the water below forms a dead-looking pond. . . . At an inconvenient distance from the water-side stands a city, composed of twenty-five round towers and a pyramid."

13. The Holy Family.

Murillo (Spanish, 1618-1682).

Bartholomé Estéban Murillo, the most widely popular of the Spanish painters, was himself sprung from "the people." He was of a very pious disposition, and in the history of art is one of the last sincerely religious painters. But there is a want of elevation in his religious types, and the peasants whom he painted as beggars or flower-girls he painted also as angels or virgins. There is, however, a certain "sweet" sentimentality about his pictures which makes them universal favourites.

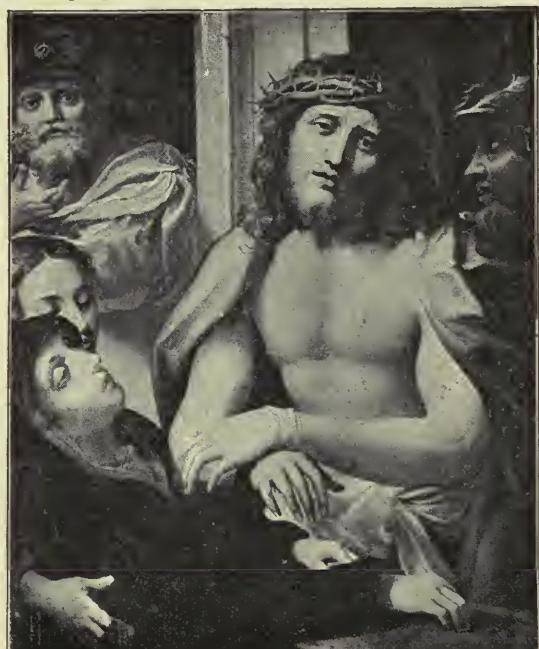
This is one of the painter's last works, painted when he was about sixty. The look of childlike innocence in the head of the young Christ is very attractive, although the attitude is undeniably "stagey."

14. Seaport: Queen of Sheba.

Claude Lorraine (French, 1600-1682). See 2 and 12.

15. Ecce Homo! *Correggio* (Parmese, 1494-1534). See 10.

"Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold



CORREGGIO. Ecce Homo!

the Man!—Ecce Homo!" Over the domain of tragedy Correggio—with his pretty grace and sentimentality—had little sway. Thus here it is rather a not-unpleasant feeling of grief than any profound sense of sorrow or resignation that the painter expresses; but within these limits the picture is very effective. The features of Christ express pain without being in the least disfigured by it. How striking is the holding out of the fettered hands, as if to say, "Behold, these are bound for you!" The Virgin Mary, who, in order to see her son, has held by the balustrade which separates Him from her, sinks with grief into the arms of Mary Magdalene. To the right is a Roman soldier, robust and rugged, yet with a touch of pity in his look; whilst to the left, standing just within the judgment hall, is Pilate, the Roman proconsul, with a mild look of self-satisfaction on his face—as of the man who "washed his hands" of the affair.

16. St. George and the Dragon.

Tintoretto (Venetian, 1518-1594).

Jacopo Robusti, called Tintoretto (the little dyer) from the trade of his father, the last great master of the Venetian School and the most imaginative of all painters, is not fully represented in the National Gallery, though this picture may give some idea of his power of imagination, and the new picture (1301) is a good specimen of his decorative design. He was sent to Titian's school, but Titian dismissed him and he returned to work out his own ideal—an ideal which he wrote on his studio walls: "The design of Michael Angelo and the colouring of Titian."

The princess had been given, in the story, as a sacrifice to the dragon, and St. George, who comes to rescue her, is thus the type of noble chivalry. The dragon represents the evil of sinful, fleshly passion, the element in our nature which is of the earth, earthly. Notice with what savage tenacity, therefore, the beast is made to clutch the earth. From his mouth he is spitting fire—the red fire of consuming passion. St. George is the champion of purity: he rides therefore on a white horse, white being the typical colour of a blameless life.

17. The Holy Family.

Andrea del Sarto (Florentine, 1486-1531). See 690.

18. Christ and the Pharisees.

Bernardino Luini (Lombard, 1475-1533).

Christ is disputing with the Pharisees, but He wears the tender expression of the man who "did not strive nor cry, neither was His voice heard in the streets." The disputant on the extreme right, with the close-shaven face and firm-set features, has his hand on a volume of the Scriptures, and is taking his stand (as it were) on the letter of the law. The one on the extreme left, on the other hand, is almost persuaded. In contrast to him is the older man with the white beard, who seems to be marvelling at the presumption of youth. The remaining head is that of a fanatic: "by our law He ought to die."

19. Narcissus and Echo.

Claude Lorraine (French, 1600-1682). See 2.

Narcissus, a beautiful youth, was beloved by the nymph Echo, but he spurned her love, and when she pined away she was changed into a stone which still retained the power of voice. But Narcissus, seeing his own image reflected in a fountain, became enamoured of it, and when he could never reach his phantom love he killed himself for grief, and the nymphs who came to burn his body found only the "short-lived flower" that bears his name. Here, half hidden in the trees, we see

Naiad hid beneath the bank,
By the willowy river-side,
Where Narcissus gently sank,
Where unmarried Echo died.

20. Ippolito de' Medici and the Artist.

Sebastiano del Piombo (Venetian, 1485-1547). See 1.

In 1531 Sebastiano received from the Pope the office of Frate del Piombo, Monk of the Leaden Signet, which was affixed to the pontifical diplomas. The painter is here dressed in the black robe of his office; on the table are two parchment deeds, with Sebastiano's hand on the seal of one of them, and the picture thus represents, perhaps, the ratification of the appointment by his friend and patron, the Cardinal Ippolito de' Medici.

21. Portrait of a Lady.

Cristofano Allori (Florentine, 1577-1621).

22. Angels weeping over the Dead Christ.

Guercino (Eclectic, 1591-1666).

An interesting work by Giovanni Francesco Barbieri, called Guercino, the Squintling. A comparison of this picture, with its somewhat morbid sentiment—with such a one as Crivelli's, VIII. 602, with its deeper because simpler feeling—well illustrates the nature of the change from the earlier to the later Italian art.

23. "The Virgin of the Basket."

Correggio (Parmese, 1494-1534). See 10.

A celebrated and characteristic work of the master. A comparison of it with Raphael's great Madonna or any of those of the earlier masters (e.g. Bellini, VII. 280) will show in a moment wherein the peculiarity of Correggio consists. There is no religious sentiment in the picture at all. The mother has none of the rapt look of the woman who "laid these things in her heart," and the child has no prophetic sense of future suffering. There is nothing to mark the picture as representing the Holy Family except the introduction of Joseph, the carpenter, in the background. The child is full of play and fun; and the mother (with the household basket which gives the picture its name—"La Vierge au panier") shares in his delight, smiling with all a young mother's fondness at the waywardness of her curly-haired boy.

24. An Italian Lady.

Sebastiano del Piombo (Venetian, 1485-1547). See 1.

25. St. John in the Wilderness.

Annibale Carracci (Eclectic, 1560-1609). See 9.

26. The Consecration of St. Nicholas.

Paolo Veronese (Veronese, 1528-1588).

Paolo Cagliari, called Veronese from his birthplace, Verona, stands at the head of the great colourists. His pictures are distinguished, says Mr. Ruskin, by a certain "gay grasp of the outside aspects of the world." He settled at Venice in 1554 for the remainder of his life; and it is the Venice of his time—with all its material magnificence—that he everywhere paints.

For St. Nicholas, Bishop of Myra, in Syria, see 1171.

27. The Pope Julius II.

Raphael (Urbino, 1483-1520). See 1171.

The portrait of a pope of the Church militant. "Raphael has caught the momentary repose of a restless and passionate spirit, and has shown all the grace and beauty which are to be found in the sense of power repressed and power at rest. Seated in an arm-chair, with head bent downward, the pope is in deep thought. His furrowed brow and his deep-sunk eyes tell of energy and decision. The down-drawn corners of his mouth betoken constant dealings with the world."

28. Susannah and the Elders.

Ludovico Carracci (Eclectic, 1555-1619).

Ludovico, the son of a butcher, is famous in art history for the Eclectic School (see p. 10), which he established at Bologna in conjunction with his cousins, Agostino and Annibale.

29. "Our Lady of the Cat."

Federigo Barocci, called *Baroccio* (Umbrian, 1528-1612).

See illustration and comment on p. 10.

30. The Embarkation of St. Ursula.

Claude Lorraine (French, 1600-1682). See 2.

The best Claude in the Gallery, for it is a perfect example of his chief merit—the painting of quiet skies.

31. The Sacrifice of Isaac.

Gaspar Poussin (French, 1613-1675).

Nicolas Poussin (39) adopted his wife's brother, Gaspar Dughet, who thus took the name of Poussin. Gaspar was Nicolas's pupil, but Claude also contributed, we are told, to his instruction. It is impossible to look at many of his pictures in this gallery without sharing the sense of grandeur and infinity in nature which inspired them, and hence it is that from Gaspar's own time till now they have enjoyed "a permanent power of address to the human heart." On the other hand, his search after sublimity caused him sometimes to "paint every object in his picture, vegetation and all, of one dull gray and brown; and too many of his landscapes are now one dry, volcanic darkness."

These remarks cannot be better illustrated than in the present picture. Abraham and Isaac—the former with a lighted torch, the latter with the wood—are ascending the hill on the right to the sacrifice; while Abraham's two servants await his return below. The whole spirit of the picture is "solemn and unbroken," in perfect keeping with the subject. But it is kept from being a really grand picture (says Mr. Ruskin) by the "hopeless want of imagination" in the forms of the clouds, the colour of the sky, and the treatment of the distant landscape.

32. The Rape of Ganymede.

School of Titian (Venetian, 1477-1576). See 4.



The Rape of Ganymede. (School of Titian.)

Ganymede, his rosy thigh
Half buried in the Eagle's down,
Sole as a flying star shot thro' the sky.

Ganymede—so the Greek story ran—was a beautiful Trojan boy beloved of Jupiter, and was carried off by an eagle to Olympus to be the cupbearer of the gods. Which things, say some, are an allegory—for "those whom the gods love die young," and are snatched off, it may be, in sudden death, as by an eagle's swoop.

33. The Vision of St. Jerome.

Parmigiano (Parmesan, 1503-1540).

St. Jerome is asleep on the ground—doing penance, it might seem from his distorted position, even in his sleep, with a skull before him and a crucifix beside him. He is in the same desert where John the Baptist once preached; and thinking, we may suppose, of him, St. Jerome sees him in vision—with his camel skin about him—pointing upwards to the sky. There, is the Virgin Mary seated as queen of heaven on a crescent moon, with a palm branch in her hand—the symbol now, not of martyrdom, but of victory over sin and death. And on her knee is the Divine Child, who rests His right hand on a little book on the Madonna's lap. It is a volume, we may suppose, of the Scriptures which St. Jerome had translated, and the vision thus foreshadows the time when it should be said unto him, "Well done, thou good and faithful servant; enter thou into the joy of thy Lord."

34. Venus and Adonis.

Titian (Venetian, 1477-1576). See 4.

Venus is endeavouring to detain Adonis from the chase; but the sun is up (see his chariot in the sky) and the young huntsmen are eager to be off with his hounds and his spear. The enamoured goddess caresses him, but it will be in vain. For Cupid, the god of love, is not there: he is asleep and at a distance, with his bow and quiver hanging on a tree; and all the blandishments of beauty, unaided by Love, are as naught.

35. Bacchus and Ariadne.

Titian.

(For illustration, see p. 8.) A picture of the scene described by the Latin poet, where Bacchus, the wine-god, returning with his revel rout from a sacrifice, finds Ariadne on the sea-shore, after she had been deserted by Theseus, her lover. Bacchus no sooner sees her than he is enamoured and determines to make her his bride—

Bounding along is blooming Bacchus seen,
With all his heart afame with love for thee,
Fair Ariadne! and behind him, see,
Where Satyrs and Sileni whirl along,
With frenzy fired, a fierce tumultuous throng!

But though as yet half unconscious, Ariadne is already under her fated star: for above is the constellation of "Ariadne's Crown" with which Bacchus presented her on her becoming his bride. The marriage of Bacchus and Ariadne took place in the spring, Ariadne herself being the personification of its return, and Bacchus of its gladness; hence the beautifully-painted flowers in the foreground which deck his path. In addition to its poetical beauty, this masterpiece is a splendid example of Titian's colour. "It is difficult," says Mr. Ruskin, "to imagine anything more magnificently impossible than the blue of the distant landscape;" yet it is on it, he adds, that all the intensity and splendour of the picture depend.

36. A Land Storm.

Gaspar Poussin (French, 1613-1675). See 31.

The one gleam of light breaking through the clouds falls on the watch-tower of a castle, perched on a rock—"a stately image of stability," where all things else are bent beneath the power of the storm.

38. The Rape of the Sabines. See 644.

Rubens (Flemish, 1577-1640).

Peter Paul Rubens is the chief glory of the Flemish School, and one of the great masters of the world. It is impossible to walk round any gallery where there are good specimens of his work and not to be impressed at once with his *power*. Here, one feels, is a strong man, who knew what he wanted to paint, and was able to paint it. Secondly, he is a *great colourist*. The pictures by the later northern painters which here hang around his are dark and gloomy; his are all bright and golden. Thirdly, his pictures in this gallery embrace a wide range of subjects—some peaceful, others tumultuous—some religious, others profane, but over them all is the same *gay glamour*. A fourth characteristic is that in all his exuberant joyousness there is a want of feeling for grace and mystery. Madonnas, goddesses, Roman matrons have all alike a touch of *grossness*. In his life, as in his art, Rubens was a man of the world. An excellent Latin scholar, he was also proficient in French, Italian, English, German, and Dutch, and these gifts procured him diplomatic employment at many European courts. But wherever he went Rubens continued to paint, and his diplomacy he considered as mere recreation. “The painter Rubens,” he is reported to have said of himself, “amuses himself with being ambassador.”

Notice the daring anachronism of the painter, who represents the antique Sabines in Flemish costumes of the seventeenth century, struggling in the arms of bearded ruffians.

39. The Nursing of Bacchus.

Nicolas Poussin (French, 1594-1665).

Poussin has been called the “Raphael of France,” whilst his profound classical knowledge has caused him to be called “the learned Poussin.” At the age of thirty he settled in Rome, where (says Reynolds) he “studied the ancients so much that he acquired a habit of thinking in their way, and seemed to know perfectly the actions and gestures they would use on every occasion.” “His best works,” says Mr. Ruskin, “are his Bacchanalian revels, always brightly wanton, full of frisk and fire.”

The wine-god is represented in infancy nursed by the nymphs and fauns of Eubœa, and fed not on milk but on the juice of the grape. “The picture makes one thirsty to look at it—the colouring is dry and austere. The figure of the infant Bacchus seems as if he would drink up a vintage—he drinks with his mouth, his hands, his belly, and his whole body.”

40. Landscape: Phocion.

N. Poussin.

“One of the finest landscapes that ancient art has produced,” its excellence consisting in the perfect harmony of the landscape with the subject represented. In the foreground to the left is Phocion, “the good”—the incorruptible Athenian general and statesman, contemporary with Philip and Alexander the Great, of whom it is recorded that he was “never elated in prosperity nor dejected in adversity.” He wears an undyed robe, and is washing his feet at a public fountain, the dress and action being thus alike emblematic of the purity and simplicity of his life.

41. The Death of Peter Martyr.

Giovanni Busi, called *Cariani* (Bergamese, 1480-1541).

Peter Martyr was General of the Dominicans in 1252, a most powerful person in the Holy Inquisition, and a violent persecutor for what he deemed the true faith. There was one family in particular which he had treated with excessive cruelty, and their relations, who were in the army, were so enraged by Peter’s barbarity

that they resolved to revenge themselves. They lay in wait for him in a wood, attacked him, cleft his skull with a sabre, and left him dead on the spot.” The man was afterwards regarded as a martyr and canonised—and here too notice that he is made to see the angels as he dies.

For another and a more pleasing picture of the same subject, see VII. 812.

42. A Bacchanalian Festival.

Nicolas Poussin (French, 1594-1665). See 39.

A realisation of the classic legends of mirth and jollity precisely in the spirit of Keats’s ode *On a Grecian Urn*—

What men or gods are these? What maidens loath?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

43. Deposition of Christ. *Rembrandt* (Dutch, 1607-1669).

Rembrandt Harmens, called also Van Rhyn, from having been born on the banks of the Rhine, has a place apart by himself in the history of painting. He is the great master of the school of chiaroscuro—of those, that is, who strive at representing not the colours of objects, but the contrasts of light and shade upon them. These effects, with what picturesque and forcible expression is dependent upon them, Rembrandt obtains with magnificent skill and subtlety. The greatness of his technical skill and the sense of power in his work are reflected in his life—a life of hard labour, yet of a certain aloofness. He was born at Leyden, the son of a miller, and his father’s mill was, doubtless, Rembrandt’s school; the strong and solitary light, with its impenetrable obscurity around, the characteristic feature of many of his best works, is just such an effect as would be produced by the one ray admitted into the lofty chamber of a mill from the small window, its ventilator.

45. The Woman Taken in Adultery.

Rembrandt.

A *tour de force* in the artist’s speciality of contrasts of light and shade. Notice how a succession of these contrasts gradually renders the subject intelligible. “The eye falls at once upon the woman, who is dressed in white, passes then to the figure of Christ, which next to her is the most strongly lighted—and so on to Peter, to the Pharisees, to the soldiers, till at length it perceives in the mysterious gloom of the Temple the High Altar with the worshippers on the steps.”

46. The Blessings of Peace.

Rubens (Flemish, 1577-1640). See 38.

This picture was presented in 1630 to King Charles I. by Rubens, when he came to England as accredited ambassador. His mission was to urge Charles to conclude peace, and here on canvas he sets forth its blessings. In the centre of the picture is the Goddess of *Wisdom*, with Minerva’s helmet on her head, her right hand resting on her spear, now to be used no more. Before her flies *War*, reluctantly, as if he dared not resist *Wisdom*, yet employing his shield, as if still to shelter *Discord*, with her torch now extinguished. Last of all in the hateful train is *Malice*, whose very breath is fire, and who “endeth foul in many a snaky fold”—in the serpent’s folds, which ever attend the hostilities of nations. Beneath Minerva’s protection sits *Peace* enthroned, and sheds the milk of human kindness for babes to suck. From above Zephyrus, the soft warm wind, descends with the olive wreath—the emblem in all ages of public peace, whilst at her side stands the “all-bounteous Pan,” with Amalthea’s storied Horn of *Plenty*. A band of happy children, led by *Love* (whose torch, now that *Discord*’s is gone out, burns aloft), approach to taste the sweets of *Peace*, and to minister to abundance. In the train of *Plenty*

comes *Opulence*, bringing goblets, wreaths of pearl and other treasures, whilst behind is *Music*, playing on her tambourine to celebrate the arts of peace. Last of all in the foreground is a leopard not hurting or destroying any more, but playful as a lamb.

47. The Adoration of the Shepherds.

Rembrandt (Dutch, 1607-1669). See 45.

Notice the way in which all the light proceeds from Him who came to be the light of the world : compared with this divine light that in the lantern of the shepherds pales and is ineffectual.

48. Tobias and the Angel.

Domenichino (Eclectic, 1581-1641).

49. The Portrait of Rubens.

Van Dyck (Flemish, 1599-1641).

Sir Anthony Van Dyck, the most distinguished of Rubens's pupils, was the great court painter of his time. He twice visited London—in 1620 and 1627—before he finally settled there in 1632. On his first presentation to Charles I. he obtained permission to paint the king and queen. He was appointed painter to the court, was knighted, and received a pension of £200. What distinguishes Van Dyck is the indelible mark of courtly grace and refinement which he gives to all his sitters. Nowhere clearer than in his portraits does one see the better side of the "Cavalier" ideal.

A portrait of special interest as having been much prized by Sir Joshua Reynolds, to whom it formerly belonged. It is commonly called "The portrait of Rubens," but the principal figure does not greatly resemble the well-known face of Rubens; it is more probably a portrait of Luke Vostermann, a celebrated engraver of the time.

50. St. Ambrose and Theodosius.

Van Dyck.

The Emperor Theodosius, for a massacre of the inhabitants of Thessalonica, was excommunicated by Ambrose, the Archbishop of Milan. "The emperor was stayed in the porch by the Archbishop ; who, in the tone and language of an ambassador of heaven, declared to his sovereign that private contrition was not sufficient to atone for a public fault, or to appease the justice of an offended Deity. Theodosius humbly represented that if he had contracted the guilt of homicide, David, the man after God's own heart, had been guilty not only of murder, but of adultery. 'You have imitated David in his crime, imitate then his repentance,' was the reply."



VAN DYCK. "Portrait of Gevertius."

51. A Jew Merchant.

Rembrandt.

52. "Portrait of Gevertius."

Van Dyck.

In point of execution this has often been described as one of the finest portraits in the world. Van Dyck himself used to consider it his masterpiece, and before he had gained his great reputation, carried it about with him from court to court, to show what he could do as a portrait painter.

The sitter is not Gevertius, but Cornelius van der Geest, an amateur of the arts and a friend of Rubens and Van Dyck. It is the grave learning of a scholar, the gentle refinement of an artist—notice especially "the liquid, living lustre of the eye" that Van Dyck here puts before us.

53. An Evening Landscape.

Albert Cuyp (Dutch, 1620-1691).

Cuyp was born at Dort, was a brewer by trade, and was a citizen of importance. He is the principal master of pastoral landscape, "representing peasant life and its daily work, or such scenery as may naturally be suggestive of it." He was the first among the Dutch painters to "set the sun in the sky." He did not indeed paint the sun-colour (with its effects of blue and gold, such as Turner loved) ; but "for expression of effects of yellow sunlight, parts might be chosen out of the good pictures of Cuyp which have never been equalled in art."

54. "A Woman Bathing."

Rembrandt.

55. The Death of Procris.

Claude Lorraine (French, 1600-1682). See 2.

56. Landscape with Figures.

Annibale Carracci (Eclectic, 1560-1609). See 9.

57. The Conversion of St. Bavon.

Rubens (Flemish, 1577-1640). See 38.

Bavon, a noble of Brabant in the seventh century, having determined to renounce the pomps and vanities of the world (his retinue is to be seen on the right), is met on the steps of the convent church by the bishop who is to receive him into his new life. To the left his goods are being given away to the poor.

58. A Study of Trees.

Claude Lorraine (French, 1600-1682). See 2.

59. The Brazen Serpent.

Rubens.

61. Landscape with Figures.

Claude Lorraine.

The history of this picture is curiously interesting as showing the passion in an earlier generation for Claude. It belonged to Sir George Beaumont, who valued it so highly that it was, we are told, his travelling companion. He presented it to the National Gallery in 1826, but unable to bear its loss begged it back for the rest of his life.

62. A Bacchanalian Dance.

Nicolas Poussin (French, 1594-1665). See 39.

For wine we follow Bacchus through the earth ;
Great god of breathless cups and chirping mirth !
Come hither, lady fair, and joined be
To our mad minstrels !

63. Landscape with Figures.

Annibale Carracci (Eclectic, 1560-1609). See 9.

64. Return of the Ark from Captivity.

Sébastien Bourdon (French, 1616-1671).

65. Cephalus and Aurora.

Nicolas Poussin.

Cephalus was a Thessalian prince whose love of hunting carried him away at early dawn from the arms of his wife Procris (see 69). Hence the allegorical fable of the loves of Cephalus and Aurora, the goddess of the dawn, and her attempt to rival Procris in his affections. Cephalus here half yields to Aurora's blandishments, but a little Cupid holds up before him the portrait of his wife and recalls her love to his mind. Behind is Aurora's car, in which she is drawn by the white-winged Pegasus

across the sky. The mountain top is tipped with dawn, and behind is a Naiad waking. Farther still beyond, in a brightening horizon, the form of Apollo, the sun-god whose advent follows on the dawn, is just apparent, his horses and his car melting into the shapes of morning clouds.

66. A Landscape : Autumn Morning.

Rubens (Flemish, 1577-1640). See 38.

Painted in Italy, but a purely Flemish scene. The Dutch painters, says Mr. Ruskin, were always contented with their flat fields and pollards; agreeing with the Lincolnshire farmer in Kingsley's *Alton Locke*, "none o' this here darned ups and downs o' hills, to shake a body's victuals out of his inwards," but "all so vlat as a barn's vloof, for vorty mile on end—there's the country to live in!"

67. The Holy Family and St. George.

Rubens.

St. Joseph is asleep, and the mule browses on the bank of the stream, whilst John the Baptist and attendant angels play with the Lamb. The Holy Child is on its mother's knee, and to them St. George is presenting his proselyte, the heathen princess whom he had saved from the dragon (see 16). The dragon, now bridled with her girdle, follows her meekly, and St. George, as he introduces her to the mysteries of Christianity, plants the banner of the Faith. With the holy mother is St. Mary Magdalene—a penitent sinner herself, like the heathen princess, whom she now ushers into the Holy Presence. Such appears to be the subject. As for the manner in which it is treated, it is interesting to know that the figures are portraits of the painter himself and his family. The Italian masters often painted themselves and their families as worshipping the Madonna. Rubens painted himself and family as performing the Madonna and entourage.

68. A View near Albano.

Gaspar Poussin (French, 1613-1675). See 31.

69. St. John Preaching in the Wilderness.

Pietro Francesco Mola (Eclectic, 1612-1668).

70. Cornelia and her Jewels.

Alessandro Varotari, called *Padovanino* (Venetian, 1590-1650).

Cornelia, a noble Roman lady, daughter of the elder Scipio Africanus, and mother of the Gracchi, was visited by a friend, who ostentatiously exhibited her jewels. Cornelia being asked to show hers in turn, pointed to her two sons, just then returning from school, and said, "These are my jewels."

71. A Party of Muleteers.

Jan Both (Dutch, 1610-1652).

72. Tobias and the Angel.

See 781.
Rembrandt (Dutch, 1607-1669). See 45.

73. The Conversion of St. Paul.

Ercole di Giulio Grandi (Ferrarese, died 1531). See 1119.

74. A Spanish Peasant Boy.

Murillo (Spanish, 1618-1682). See 13.

75. St. George and the Dragon.

Domenichino (Eclectic, 1581-1641).

76. The Agony in the Garden.

Correggio (Parmese, 1494-1534). See 10.

77. The Stoning of St. Stephen.

Domenichino (Eclectic, 1581-1641).

78. The Graces Decorating a Statue of Hymen.

Sir Joshua Reynolds, *P.R.A.* (British, 1723-1792).

Sir Joshua, the first President of the Royal Academy, was also "the first Englishman," said Burke, "who added the praise of elegant arts to the other glories of his country." He added, first, a felicity and fidelity in portraiture which has seldom been equalled since. Secondly, he had a keen perception of beauty, and "the grace of Reynolds" has passed almost into a proverb. Thirdly, his work is magnificently skilful. He is "usually admired for his dash and speed." His true merit is in an ineffable subtlety combined with this speed." Reynolds's "grace" was the reflection of his character. He was distinguished throughout life for urbanity of manner. "He is the most invulnerable man, I know," said Dr. Johnson of him. His skill was partly innate: "While I am doing this," he said of his drawing when he was a mere boy, "I am the happiest creature alive." But "labour," as he said in one of his lectures, "is the only price of solid fame," and he had disciplined his talent by long and laborious studies in Italy. He was very industrious throughout his life, and the prints from his portraits alone number over 700.

A fancy portrait of the three beautiful daughters of Sir William Montgomery. The Hon. Mrs. Gardner, mother of the Earl of Blessington (who bequeathed the picture to the nation), is in the centre; on the left, the Marchioness Townshend; on the right, Mrs. Beresford. The three girls all made "good matches," and the painter, with that tender flattery of his, pictures them as Graces decorating a statue of the God of Marriage. But notice that the god is blind, although he holds a coronet.

80. The Market Cart.

T. Gainsborough, *R.A.* (British, 1727-1788). See 683.

81. The Vision of St. Augustine.

Garofalo (Ferrarese, 1481-1559).

Benvenuto Tisio, called Garofalo from the village of that name on the Po' to which his family belonged, has been described as "the miniature Raphael," and was engaged for some time at Rome assisting Raphael in the frescoes of the Vatican.

A well-known incident in the life of St. Augustine, Bishop of Hippo in Africa (A.D. 354-430). Whilst busied, he tells us, in writing his discourse on the Trinity, he one day beheld a child who, having dug a hole in the sand, was bringing water to empty the sea into it. Augustine told him it was impossible. "Not more impossible," replied the child, "than for thee, O Augustine! to explain the mystery on which thou art now meditating." The painter shows the visionary nature of the scene by placing beside St. Augustine the figure of St. Catherine, the patron saint of theologians and scholars, and in the background, on a little jutting cape, St. Stephen, whose life and actions are set forth in St. Augustine's writings. The saint himself receives the child's lesson with the contemptuous impatience of a scholar's ambition; but all the time the heavens whose mysteries he would fain explore are open behind him, and the angel choirs are singing that he who would enter in must first become as a little child, "for of such is the Kingdom of Heaven."

82. The Holy Family.

Ludovico Mazzolini (Ferrarese, 1480-1528).

84. Mercury and the Woodman.

(See *Aesop's Fables*).

Salvator Rosa (Neapolitan, 1615-1673).

"How I hate the sight of every spot that is inhabited," wrote

Salvator; and what distinguishes his landscapes is his love for the wildness of nature. He saw in her "only what was gross and terrible,—the jagged peak, the splintered tree, the flowerless bank of grass." His life, which was one of wild romance not out of keeping with the character of his art, has been interestingly written by Lady Morgan.

85. St. Jerome and the Angel.

Domenichino (Eclectic, 1581-1641).

For St. Jerome see 227. The apparition of the angel implies the special call of St. Jerome to the work of translating the Scriptures

88. Erminia and the Shepherd.

Annibale Carracci (Eclectic, 1560-1609). See 9.

A scene from the "Jerusalem Delivered" by Carracci's contemporary, Tasso. Erminia from the beleaguered city of Jerusalem had beheld the Christian knight, Tancred, whom she loved, wounded in conflict. Disguised in the armour of her friend Clorinda, she stole forth at night to tend him. The sentinels espy her and give her chase. But she outstrips them all, and after a three days' flight finds herself amongst a shepherd family, who entertain her kindly. The children's fear gives place to delight as the strange warrior, having dismounted from her horse and thrown off her helmet and shield, unbinds her tresses and discloses herself a woman.

91. Venus Sleeping, Surprised by Satyrs.

Nicolas Poussin (French, 1594-1665). See 39.

93. Silenus Gathering Grapes.

Annibale Carracci (Eclectic, 1560-1609). See 9.

Silens, in a leopard skin, the nurse and preceptor of Bacchus, the wine-god, is being hoisted by two attendant fauns so that with his own hands he may pick the grapes. This and the companion picture, 94, originally decorated a harpsichord.

94. Bacchus Playing to Silenus.

An. Carracci.

A clever picture of contrasts. The old preceptor is leering and pampered, yet with something of a schoolmaster's gravity, "half inclining to the brute, half conscious of the god." The young pupil—like the shepherd boy in Sidney's *Arcadia*, "piping as though he should never be old"—is "full of simple careless grace, laughing in youth and beauty; and looks up with timid wonder, with an expression of mingled delight and surprise at the sounds he produces."

95. Dido and Æneas.

Gaspar Poussin (French, 1613-1675). See 31.

97. The Rape of Europa.

Paolo Veronese (Veronese, 1528-1588). See 26.

98. View of La Riccia, near Rome.

Gaspar Poussin (French, 1613-1675). See 31.

99. The Blind Fiddler.

Sir David Wilkie, R.A. (British, 1785-1841).

Wilkie, the most celebrated of the British *genre* painters, modelled his style on Teniers. In handling he is hardly inferior to Teniers, while in the telling of the story he is superior. Amongst forerunners in England, Hogarth is most like Wilkie. In both there is the same attention to the life of their own day, the same shrewdness of observation, the same minute wealth of detail, the same sense of humour. But instead of the bitter sarcasm of Hogarth, there is in Wilkie only graceful tenderness.

Painted in 1807, when Wilkie was twenty-two, and full both of the elaborate detail and of the humorous observa-

tion that distinguish Wilkie's earlier work. "Music hath charms" in the farmhouse as well as in the hall. The mother tosses her baby to the tune of the fiddle; the father snaps his fingers; the boy mimics the musician; and the girl listens intently, not pleased, it would seem, at her brother's tricks. Even the dog is intent upon the music, though he does not quite relish, perhaps, an intrusion which distracts all attention from him. The one discordant note, as it were, is the group of the fiddler's wife and child, who have no ear for the music: there is a touch of shrewd observation in thus making those alone unmindful of the music for whom it is not an art, but merely the means to a meal.

100. The Earl of Chatham's Last Speech.

J. S. Copley, R.A. (British, 1737-1815).

The scene represented took place (April 7, 1778) in the old House of Lords (the Painted Chamber) on the occasion of the debate upon an address moved by the Duke of Richmond against the further prosecution of hostilities with the American Colonies. The portraits of the Duke and of the other fifty-three peers—all in their state robes—may be made out from the explanatory key below the picture. Chatham was bitterly opposed to the "dismemberment of the Empire;" and in spite of failing health and growing infirmities, resolved to come down and speak against the Duke of Richmond's motion. The scene is thus described by Macaulay—

"When the Duke had spoken Chatham rose. For some time his voice was inaudible. At length his tones became distinct and his action animated. Here and there his hearers caught a thought or an expression which reminded them of William Pitt. But it was clear that he was not himself. The House listened in solemn silence, and with the aspect of profound respect and compassion. The stillness was so deep that the dropping of a handkerchief would have been heard. The Duke of Richmond replied with great tenderness and courtesy; but while he spoke the old man was observed to be restless and irritable. The Duke sat down. Chatham stood up again, pressed his hand on his breast, and sank down in an apoplectic fit."

101-104. The Four Ages of Man.

Nicolas Lancret (French, 1690-1743).

Very interesting historical records as showing the ideal of life at the French court in the time of the regent Orleans and Louis XV. In "Infancy" (101) children in the gayest clothes and garlanded with flowers, are at play under a stately portico—life being not so much a stage as a game, and all the men and women (in that sense) "merely players." To what should children, thus educated, grow up but to the pomps and vanity of life, as shown in "Manhood" (103)? And "Youth" (102) is like unto manhood. The business of life is pleasure on the greensward, with shooting at the popinjay! "Old Age" (104) has no place in such a philosophy of life. One old man is indeed attempting a last amour. But in "Old Age" the painter changes his scene from the court to common life; the thought of old age is banished, it seems, from the "high life" of princes.

105. A Landscape.

Sir George Beaumont (British, 1753-1827).

106. A Man's Head.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.

One of the painter's studies for the head of Count Ugolino (Dante, *Inferno*, Canto xxxiii).

107. The Banished Lord.

Reynolds.

Perhaps another study for Count Ugolino. The title "The Banished Lord" was given to the picture when it was engraved, and well suits the mingled expression of dignity and mildness, of melancholy and courage, shown in the face.

108. The Villa of Mæcenas, at Tivoli.

Richard Wilson, R.A. (British, 1714-1782).

With Wilson "the history of sincere landscape art, founded on a meditative love of Nature, begins for England." But though his "Niobe" (110) won him some repute, and he was one of the original members of the Royal Academy, his pictures afterwards declined in favour and he suffered much neglect and poverty. This neglect may be accounted for by the style of his art. Gainsborough, though thirteen years younger, was rising into fame and leading a reaction from the "classical landscape" to one which was English in subject, and more realistic in treatment. Wilson, on the other hand, studied in Italy, and even there saw not Italy as she was, but the Italy of Claude and Poussin.

109. The Watering Place.

Thomas Gainsborough, R.A. (British, 1727-1788). See 683.

A quiet piece of English scenery, which recalls the spirit of Gray's *Elegy in a Country Churchyard*—

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

110. The Destruction of Niobe's Children.

Richard Wilson, R.A. (British, 1714-1782). See 108.

Niobe, proud of her seven sons and seven daughters, "presum'd Herself with fair Latona to compare, Her many children with her rival's two." Latona, stung by Niobe's presumptuous taunts, entreated her children, Apollo and Diana, to destroy those of Niobe: "So by the two were all the many slain."

Sir Joshua remarks that to manage a subject of this kind a mind "naturalised in antiquity," like that of Nicolas Poussin, is required; and it is instructive to compare "the substantial and unimaginative Apollo here with the cloudy-charioted Apollo in Poussin's Cephalus and Aurora" (XIV. 65).

111. Lord Heathfield.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.

"Lord Heathfield in the full uniform of a Lieutenant-General, magnanimously and irrevocably locking up Gibraltar,"—a very fine and characteristic example of Reynold's method of portraiture. He rarely represents his characters in fixed postures, but sets them "in the midst of active life as if simply interrupted by the artist's arrival." Thus here he shows us the famous General Elliott (who was raised to the peerage for his successful defence of Gibraltar against France and Spain, see 787) standing as firmly planted as the rock itself, with the keys of the fortress, which he locked up, grasped tightly in his hand. Notice, too, the cannon behind him, pointing perpendicularly downwards, and thus suggesting the height of the rock.

112. His Own Portrait.

William Hogarth (British, 1697-1764).

Hogarth—the first man of genius in the native British School—was for many years an engraver of crests, etc., but his love of mimicry and his habit of close observation soon led him to find his real "sphere in satirical pictures of contemporary manners.

His character may be read in this speaking portrait of his own face, and in Johnson's epitaph for him—

The hand of him here torpid lies
That drew the essential forms of grace :
Here closed in death the attentive eyes
That saw the manners in the face.



WILLIAM HOGARTH. His own Portrait.

One may see a little of his life and character in the accessories also. He puts in his favourite pug, "Trump," by his side, and rests his picture on books by Shakespeare, Milton, and Swift. The choice is significant. Like Swift, Hogarth was an "English Humorist"; he aspired sometimes to work, like Milton, in the grand style, whilst for the general aim of his work, his ambition was to be a Shakespeare on canvas: "I have endeavoured," he says, "to treat my subjects as a dramatic writer; my picture is my stage, my men and women my players, who, by means of certain actions and gestures, are to exhibit a dumb show." Finally, there is a chapter of his life told on the palette, in the lower corner to the left, with the "Line of Beauty and Grace" marked upon it, and the date 1745. Hogarth explained the mystery in 1753 by publishing his *Analysis of Beauty*, in which he propounded the doctrine that a winding or serpentine line was the source of all that is beautiful in works of art.

113-118. The Marriage "À la Mode."

Hogarth.

113. Scene I : The Marriage Contract.

Negotiations for the marriage, whereby the alderman is to get a title for his daughter, and the old earl is in return to be relieved from his mortgages. Pride and pomposity appear in every accessory surrounding the gouty old *earl*. His coronet is everywhere: on his footstool, on which repose one gouty toe turned out; on the sconces and looking-glasses; on the dogs; on his lordship's very crutches; on his great chair of state, and the great baldaquin behind him, under which he sits pointing majestically to his pedigree, which shows that his race is sprung from the loins of William the Conqueror. He

confronts the old *alderman* from the city, who has mounted his sword for the occasion, and wears his alderman's chain, and has brought a bag full of money, marriage-deeds, and thousand-pound notes for the arrangement of the transaction pending between them. Whilst the steward is negotiating between the old couple, their children sit together, united but apart—like the two pointers in the foreground, joined in a union of chains, not of hearts. The young *lord*—a fop in his dress and something of a fool in his face—is admiring his countenance in the glass, with a reflected simper of self-admiration. His *bride* is twiddling the marriage ring on her pocket-handkerchief, while she listens to the *lawyer Silvertongue*, who has been drawing the marriage settlements. The girl is pretty, but “the painter, with a curious watchfulness, has taken care to give her a likeness to her father. The pictures round the room are sly hints, indicating the situation of the parties about to marry. A martyr is led to the fire; Andromeda is offered to sacrifice; Judith is going to slay Holofernes. There is the earl himself as a young man, with a comet over his head, indicating that the career of the family is to be brilliant and brief.

114. Scene II : Married Life.

How brief we begin to see, in this epitome of their married life. My lord takes his pleasure elsewhere than at home, whither he returns in the morning, tired and tipsy. The nature of his pleasure is soon scented out by the little dog, which (like an *enfant terrible*) finds the tell-tale girl's cap in his master's pocket. He sits in an attitude of reckless indifference even to the wife whom he finds yawning over her breakfast. She has been up all night playing at cards in the inner room, where, though the daylight is streaming in, a sleepy servant is but now putting out the candles.

115. Scene III : At the Quack Doctor's.

Here we have further evidence of the husband's profligacy: to his ruined fortunes he now adds a wasted constitution. He rallies the quack and the procress for having deceived him. The quack treats him with insolent indifference. As for the procress, the fierce, inveterate malignity of her countenance, which hardly needs the comment of the clasp-knife to explain her purpose, is contrasted with the mute insensibility and childish figure of the girl who is supposed to be her protégée.

116. Scene IV : In the Countess's Dressing-Room.

By the old earl's death the heroine, we now learn, has attained the summit of her ambition. She has become a countess: the coronet is over her bed and toilet-glass. She ranges through the whole circle of frivolous amusements, and her morning levée is crowded with persons of rank, while her lover, the young lawyer *Silvertongue*, makes himself very much at home, and presents her with a ticket of admission to a masquerade such as is depicted on the screen behind him. On the wall to the left is the picture of a lawyer—the evil genius of the piece—looking down as it were on his handiwork. Notice, too, the coral on the back of the countess's chair, telling us that she is a mother, and is neglectful of her maternal duties. In the group of visitors, Hogarth's satire is seen at its best—every form of ridiculous affectation being shown in turn.

117. Scene V : The Duel.

After the masquerade. The husband becomes aware of the infidelity of his wife, and finds her with her paramour in a disreputable house. A duel ensues, and

the earl is mortally wounded. The countess kneels in passionate entreaty for forgiveness; and while her paramour endeavours to escape through the window, the “watch” arrives to take him into custody on a charge of murder.

118. Finale : The Death of the Countess.

She dies by her own hand in her father's house overlooking the Thames. The bottle which contained the poison is on the floor, close to “Counsellor Silvertongue's last dying speech,”—showing that he has been hanged for the earl's murder. The apothecary, a picture of petulant self-sufficiency, rates the servant for having purchased the poison. There is no expression of grief except on the part of the dying woman's child, and the old nurse who holds it up for a last kiss. Notice that the child's leg is in irons: “the sins of the fathers are visited upon the children.” As the tragedy began sordidly, so does it end; the avaricious father—like the hound that seizes the opportunity to steal the meat from the table—carefully abstracts the rings from his dying daughter's fingers.

119. A Landscape from “As You Like It.”

Sir George Beaumont, Bart. (British, 1753-1827).

120. Joseph Nollekens, R.A. (1737-1823).

Sir William Beechey, R.A. (British, 1753-1839).

“Jo Nollekens,” whom his friend Dr. Johnson used to back “to chop out a head with any of them,” was for more than half a century the fashionable sculptor of his time—the predecessor in this respect of Sir Francis Chantrey. Kings, statesmen, actors, authors, beauties, all sat to him. But he was a rough, vulgar, uneducated man; and in spite of some latent kindness of heart was a confirmed miser.

122. The Village Festival.

Sir David Wilkie, R.A. (British, 1785-1841). See 99.

The title originally given to the picture was “The Alehouse Door,” and the host on the left serving two guests (one of them a portrait of Liston, the actor) might stand for a personification of John Barleycorn. In the centre of the picture is a country fellow, divided between the dangerous invitations of his companions and the appeal of his “wiser half.” On the other side is an elderly woman sternly contemplating her impenitent son. The painter's treatment of such incidents in the “Festival” is characteristic of the contrast between him and Hogarth. Wilkie is “a pleased spectator” rather than “an angry censor.”

124. The Rev. William Holwell Carr.

John Jackson, R.A. (British, 1778-1831).

A portrait of one of the principal benefactors of the National Gallery, a wealthy clergyman who travelled in Italy, and formed a collection of pictures which he bequeathed to the nation.

125. Izaac Walton (1593-1683).

Jacob Huysman (Dutch, 1656-1696).

A portrait of the retired city hosier (or ironmonger?) who became famous as the author of the *Complete Angler*.

127. Venice : The Scuola Della Carita.

Canaletto (Venetian, 1697-1768).

Antonio Canale, commonly called Canaletto, was born in

Venice, lived in Venice, and painted Venice. His numerous pictures of it should be compared with Turner's (see under 370).

129. John Julius Angerstein.

Sir T. Lawrence, P.R.A. (British, 1760-1830).

Lawrence—"the second Reynolds," as he was called by his admirers, or "an attenuated Reynolds," as he is called by later critics—was one of the infant prodigies of art. When the boy was only five, he was already on show, and at ten he was earning money in different provincial towns as a taker of portraits in crayons. The child in Lawrence's case was father of the man. His success when he came up to London was instantaneous, and for forty years he was the idol of fashionable society.

A portrait of the Russian merchant and banker, settled in London, whose collection of pictures—bought by the State at his death—formed the nucleus of the National Gallery. Angerstein was Lawrence's man of business, and the artist "has expended his best powers on this portrait on the keen-spirited, sagacious old man."

130. The Corn Field.

John Constable, R.A. (British, 1776-1837).

Constable was born at East Bergholt, on the Stour—the son of a miller who had two wind-mills and two water-mills (one of which may be seen in his pictures, XX. 327 and 1207), and it was in Suffolk villages that he learned first to love, and then to paint what he saw around him. "I love every stile," he said, "and stump, and lane in the village; as long as I am able to hold a brush I shall never cease to paint them." It was the combination in Constable's works of homely scenes painted in a simple way that caused his works to make so much sensation in France, where the "ideal" style of landscape, as practised by Claude and Poussin, had been until then in vogue (see on p. 13).

134. Landscape.

Frans Dekker (Dutch, 17th—18th century).

135. Landscape with Ruins.

Canaletto (Venetian, 1697-1768). See 127.

137. Landscape.

Van Goyen (Dutch, 1596-1666).

138. Ancient Ruins.

Giovanni Antonio Panini (Roman, 1695-1768).

140. Portrait of a Lady.

Bartholomeus van der Helst (Dutch, 1611-1670).

Van der Helst is one of the most famous of the Dutch portrait painters. His work affords a strong contrast to the deep gloom of Rembrandt; and, in its careful finish, to the rapid sketchy touch of Frans Hals.

143. Lord Ligonier.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.

This distinguished officer fought at Blenheim and at Marlborough's other great battles. At the battle of Laffeldt in 1747 he rescued the allied army from destruction by charging the whole French line at the head of the British dragoons. Reynolds, with his usual felicity, painted him therefore on horseback and in action.

144. Benjamin West, P.R.A.

Sir T. Lawrence. See 129.

A characteristic portrait of Lawrence's predecessor in the presidential chair, of the most ambitious and least successful, perhaps, of all noted English painters. The portrait was taken for the Prince of Wales in 1811, when West was seventy-three. But the venerable painter is represented as still intent on big designs. On the easel beside him is a sketch of Raphael's cartoon of the Death of Ananias.

146. View on the Maas.

Abraham Stork (Dutch, 18th century).

149, 150. Sea Pictures.

Willem van de Velde (Dutch, 1633-1707).

This artist and his father were the most famous sea-painters of their time, and were largely employed in England by the East India Company and Charles II. Previous painters—including even the Venetians, sea-folk' though they were—had all treated the sea conventionally. Van de Velde and his fellows endeavoured to study it from nature. But in no branch of art has the English School of this century made more conspicuous advance than in sea-painting, and now Van de Velde's seas are felt to be too gray and opaque in colour, and too stiff and formal in the outline of their waves.

152. An Evening Landscape.

Aart van der Neer (Dutch, 1603-1677).

153. The Little Nurse.

Nicolas Maas (Dutch, 1632-1693).

Maas was a pupil of Rembrandt, and is distinguished from most of the Dutch *genre* painters by his richer colouring.

154. The Music Party.

David Teniers (Flemish, 1610-1690).

Teniers is, *par excellence*, "the painter of the ale-house and card-table." But he "touched with a workmanly hand, such as we cannot see rivalled now." Hence it is that Sir Joshua Reynolds, though condemning his vulgarity of subject, yet held up his pictures as models in execution.

155. The Money Changers.

Teniers.

156. A Study of Horses.

Van Dyck (Flemish, 1599-1641). See 49.

157. A Landscape : Sunset.

Rubens (Flemish, 1577-1640). See 38.

158. Boors Regaling.

Teniers.

159. The Dutch Housewife.

Nicolas Maas (Dutch, 1632-1693). See 153.

160. The Flight into Egypt.

Pietro Francesco Mola (Eclectic, 1612-1668).

161. An Italian Landscape.

Gaspar Poussin (French, 1613-1675). See 31.

162. The Infant Samuel.

Sir Joshua Reynolds.



REYNOLDS. The Infant Samuel.

163. Venice : A View on the Grand Canal.*Canaleto* (Venetian, 1697-1768). See 127.**165. The Plague at Ashdod.***Nicolas Poussin* (French, 1594-1665). See 39.

Everywhere the intention to express alarm is obvious. In the foreground are figures fleeing the infection, with nose and mouth muffled. Others are engaged removing the dead and dying, while in the centre are the dead bodies of a mother and child; another child approaches her breast, but the father stoops down to avert it.

166. A Capuchin Friar.*Rembrandt* (Dutch, 1607-1669). See 43.**168. St. Catherine of Alexandria.***Raphael* (Urbino, 1483-1520). See 1171.

St. Catherine of Alexandria was of all the female saints next to Mary Magdalene the most popular. Her general attributes are a *book*, a *sword*, and a *wheel*. The meaning of these will be seen from the legend of her which crusaders brought from the East. She was the daughter of a queen, and of marvellous *wisdom and understanding*. And when the time came that she should govern her people, she shut herself up in her palace and gave her mind to the study of philosophy. But her people wished her to marry a husband who should lead them forth to battle. Then she, to prevent this repugnant union, made one more spiritual by her mystical marriage with Christ. And for this and other unworldly persistencies, the heathen tyrant Maximin would have broken her on a *wheel*, but that "fire came down from heaven, sent by the destroying angel of God, and broke the wheel in pieces." Yet for all this the tyrant repented not, and after scourging St. Catherine with rods beheaded her with the *sword*, and so having won the martyr's palm, she entered into the joy of her Lord.



RAPHAEL. St. Catherine of Alexandria.

A perfect picture of saintly resignation. St. Catherine "looks up to heaven in the dawn of the eternal day with her lips parted in the resting from her pain." Her right

hand is pressed on her bosom, as if she replied to the call from above, "I am here, O Lord! ready to do Thy will." From above a bright ray is seen streaming down upon her, emblematical of the divine inspiration which enabled her to confound her heathen adversaries.

169. The Holy Family.*Ludovico Mazzolini* (Ferrarese, 1480-1528).**170. The Holy Family.***Garofalo* (Ferrarese, 1481-1559). See 81.**172. The Supper at Emmaus.***Michael Angelo Amerighi*, called *Caravaggio* ("Naturalist," 1569-1609).

One notices first in this picture the least important things—the supper before the company, the roast chicken before Christ. Next one sees how coarse and almost ruffianly are the disciples, represented as supping with their risen Lord at Emmaus. Both points are characteristic of the painter, who was driven into a crude "realism" by the insipidities of the preceding mannerists (see p. 10).

173. Portrait of a Gentleman.*Jacopo da Ponte*, called *Bassano* (Venetian, 1510-1592).**174. Portrait of a Cardinal.***Carlo Maratti* (Roman, 1625-1713).**176. St. John and the Lamb.***Murillo* (Spanish, 1618-1682). See 13.**177. The Magdalen.***Guido Reni* (Eclectic, 1575-1642). See 11.

Just such a picture as might have suggested the lines in Pope's epistle on *The Characters of Women*—

Let then the fair one beautifully cry,
In Magdalen's loose hair and lifted eye ;
Or dress'd in smiles of sweet Cecilia shine,
With simpering angels, palms, and harps divine ;
Whether the charmer sinner it, or saint it,
If folly grow romantic, I must paint it.

179, 180. An Altarpiece.*Francia* (Ferrarese—Bolognese, 1450-1517).

Francesco Raibolini was brought up to the goldsmith's trade. The name of Francia was that of his master in goldsmith's work, and was adopted by him in gratitude. His pictures mark the culminating point of the Ferrarese School, just as Raphael's mark that of the Umbrian. He is the most pathetic of painters, and in these two pictures (which originally formed a single altarpiece) we have some of his best work.

In 179 are the Virgin and her mother, St. Anne, who offers the infant Christ a peach, symbolical of "the fruits of the spirit—joy, peace, and love." At the foot of the throne stands the little St. John, holding in his arms the cross of reeds and the scroll inscribed "Ecce Agnus Dei" ("Behold the Lamb of God"). The saints on the left are St. Paul, holding a sword,—the instrument of his martyrdom, and St. Sebastian, bound to a pillar and pierced with arrows, but his anguish forgotten now in beatitude. On the right, St. Lawrence with his gridiron and palm-branch, and St. Frediana.

In 180, which was the *lunette* or arch, forming the top of the altarpiece, is a *pietà*—the Virgin and two angels weeping over the dead body of Christ. The artist has filled his picture with that solemn reverential pity,

harmonised by love, which befits his subject. The body of Christ—utterly dead, yet not distorted nor defaced by death—is that of a tired man whose great soul would not let Him rest while there was still His Father's work to do on earth. In the face of the angel at His head there



FRANCIA. St. John.

is a look of quiet joy, as of one who knows that "death is but a covered way that leads into the light"; in the attitude and expression of the angel at the feet there is prayerful sympathy for the sorrowing mother. The face of the mother herself, which before was pure and calm, is now tear-stained and sad, because her Son has met so cruel a death—

What else in life seems piteous any more
After such pity?

Yet it bears a look of content because the world has known Him. She rests His body tenderly on her knee as she did when He was a little child—thus are "the hues of the morning and the solemnity of eve, the gladness in accomplished promise and sorrow of the sword-pierced heart, gathered into one human Lamp of ineffable love."

181. Virgin and Child with St. John.

Perugino (Umbrian, 1446-1523). See 288.

182. Heads of Angels.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.

A sketch of five cherub heads—portraits in different views of the daughter of Lord William Gordon—very characteristic of "the grace of Reynolds." (For illustration, see p. 15.)

183. Sir David Wilkie, R.A.

Thomas Phillips, R.A. (British, 1770-1845). See 99.

184. Portrait of a Girl.

Nicolas Lucide (German, 1527-1590).

186. Jean Arnolfini and his Wife.

Jan van Eyck (Early Flemish, 1390-1440).

This picture of a Flemish interior is as spruce and clean now (for the small twig broom did its work so well that the goodman and his wife were not afraid to walk on the polished floor without their shoes), as it was when first painted five hundred years ago. For the delicacy of workmanship note especially the mirror, in which are reflected not only the objects in the room, but others beyond what appears in the picture, for a door and two additional figures may be distinguished. In the frame of the mirror, too, are ten minute pictures of the ten "moments" in the Passion of Christ. Notice also the brasswork of the chandelier, and the elaboration of the painter's signature above it. This signature (in Latin), "John van Eyck was here," expresses the modesty and veracity which was the keynote of his art. The artist only professed to come, to see, and to record what he saw. Arnolfini was the representative at Bruges of a Lucca firm of merchants, and Van Eyck gives us a picture of the quiet, dry, business folk exactly as he found them. (For illustration, see p. 11.)

187. The Apotheosis of William the Taciturn, of Holland.

Rubens (Flemish, 1577-1640). See 38.

189. The Doge Leonardo Loredano.

Giovanni Bellini (Venetian, 1426-1516).



GIOVANNI BELLINI. Portrait of the Doge L. Loredano.

Bellini, the greatest of the fifteenth century artists, lived to be ninety, and showed to the end increasing knowledge and power. Albert Dürer wrote in 1506, when the grand old man was eighty, that "though very old he was still the best painter in Venice." This picture, one of his best portraits, must have been painted about the same time, for Loredano only became Doge in 1501. Bellini's long life covers the end of one period

and the beginning of another in the history of Italian art. His earliest works are in tempera, his later ones in oil—the use of which medium he learnt perhaps from Antonello da Messina. He was the meeting-point of two ways: as great in artistic power as the masters who came after, as pure in religious aim as those who went before. He had a very numerous band of pupils—amongst them Carpaccio, Giorgione, and Titian.

A magnificent portrait of one of the greatest men of the Venetian Republic. Leonardo, the sixty-seventh Doge, held office from 1501 to 1521. He belonged to one of the most ancient and noble families in the State, and Venice, under his rule, was one of the Great Powers of Europe. There is all the quiet dignity of a born ruler in his face—“fearless, faithful, patient, impenetrable, implacable—every word a fate.”

190. A Jewish Rabbi.

Rembrandt (Dutch, 1607-1669). See 45.

191. The Youthful Christ and St. John.

Guido Reni (Eclectic, 1575-1642). See 11.

192. Portrait of Himself.

Gerard Dou (Dutch, 1613-1675).

This jolly-looking portrait is by no means a tell-tale face, for what specially distinguishes Dou (or Dow) is the patient industry which he devoted to his work. A friend once visited Dou's studio and admired the great care bestowed by the artist on the painting of a broomstick. Dou remarked that he would still have to work at it for three days more.

193. Lot and his Daughters leaving Sodom.

Guido Reni (Eclectic, 1575-1642). See 11.

194. The Judgment of Paris.

Rubens (Flemish, 1577-1640). See 38.

At the wedding of Thetis and Peleus, an apple was thrown amongst the guests by the Goddess of Discord, to be given to the most beautiful. Paris, the Trojan shepherd, was ordered by Jupiter to decide the contest. He is here seated with Mercury, the messenger of the gods, at his side, about to award the apple to Venus; on her right is Juno, with her peacock at her feet; on her left, Minerva, with her owl perched behind her. Paris thus chose Pleasure, instead of Power or Wisdom; and from his choice came, the story adds, all the troubling of domestic peace involved in the Trojan war. The Goddess of Discord hovers in the clouds above, spreading fire and pestilence. The picture, it will thus be seen, is purely legendary and symbolic. Yet note how “realistic” is the painter’s treatment. The spiritual goddesses are as substantial as any figures of flesh and blood.

195. A Medical Professor.

Unknown (German School, 16th century).

The interest of this picture lies in the story of its purchase. It was bought in 1845 for £630, as a Holbein; but immediately after the purchase the hoax was discovered. Then and there the Trustees subscribed £100 between them, which they offered to M. Rochard, the dealer, “to induce him to annul the bargain; but he declined, and there was an end of it.”

196. Susannah and the Elders.

Guido Reni (Eclectic, 1575-1642). See 11.

“A work devoid,” says Mr. Ruskin, “alike of art and of decency.”

197. A Wild Boar Hunt.

Velazquez (Spanish, 1599-1660).

“What we are all attempting,” said Sir Joshua Reynolds, “to do with great labour, Velazquez does at once.” His style is distinguished not only by this unerring facility, but by the closest fidelity to natural fact and by sparkling purity of colour. “He had,” says Mr. Ruskin, “precisely the same intense perception of truth, the same marvellous instinct for the rendering of all natural soul and all natural form that our Reynolds had.” His art is closely associated with the King Philip IV of Spain, whose friend and favourite he was.

A very interesting picture, both for the sparkling brilliancy of its execution and for the truth and life with which it reproduces the court life of the time. Philip IV was as fond of the chase as he was of the arts; and here we see some state-hunting party in a royal enclosure, with an array of huntsmen and guards, and magnificent carriages for the ladies of the court. Notice also the two splendid dogs near the left-hand corner. Velazquez is very great in painting dogs; he “has made some of them nearly as grand as his surly kings.”

198. The Temptation of St. Anthony.

Annibale Carracci (Eclectic, 1560-1609). See 9.

The legend of the temptation of St. Anthony, here realistically set forth, is the story of the temptations of the ascetic life. St. Anthony lived, like Faust, the life of a recluse and a visionary; and like him was tempted of the devil. The saint in his distress resolved to flee yet farther from the world; but it is not so that evil can be conquered, and still “Spirits in hideous forms pressed round him in crowds, scourged him and tore him with their talons—all shapes of horror, ‘worse than fancy ever feigned or fear conceived,’ came roaring, howling, hissing, shrieking in his ears.” In the midst of all this terror a vision of help from on high shone upon him, and all these terrors vanished, and he arose unhurt and strong to endure.

It is characteristic of the love of horror in the Bolognese School that in Carracci’s picture the celestial vision does not dissolve the terrors. Nay, the pointing and sprawling angels in attendance on the Saviour seem themselves to be part of the same horrid nightmare.

199. Lesbia and her Sparrow.

Godfried Schalcken (Dutch, 1643-1706).

Lesbia is weighing jewels against her sparrow, which (says the Latin song by Catullus) “she did prize as her own eyes.”

200. The Madonna in Prayer.

Sassoferrato (Eclectic, 1605-1685).

Giovanni Battista Salvi, called Sassoferrato from his birth-place, not far from Urbino, was a copyist of Perugino and others; but a comparison between his Madonnas and the earlier models shows the distinction between sentimentality and sentiment.

202. Domestic Poultry.

Melchior de Hondecoeter (Dutch, 1636-1695).

203. Conventual Charity.

Van Harp (Flemish, 1614-1677).

204. Dutch Shipping.

Ludolf Bakhuizen (Dutch, 1631-1708).

Bakhuizen stands second, among the Dutch sea-painters, to Van de Velde (see 149). But whereas Van de Velde preferred calms, Bakhuizen preferred storms, and voluntarily exposed his life (we are told) for the sake of seizing their effects. Before he took to painting, he was a bookkeeper and a writing master. Perhaps it is to his experience in those capacities that the hardness and regularity of his waves are due.

205. Itinerant Musicians.

J. W. E. Dietrich (German, 1712-1774).

206. The Head of a Girl.

Jean Baptiste Greuze (French, 1725-1805). See p. 13.



J. B. GREUZE. The Head of a Girl.

What wert thou, maid?—thy life—thy name
Oblivion hides in mystery;
Though from thy face my heart could frame
A long romantic history.

Transported to thy time I seem,
Though dust thy coffin covers—
And hear the songs, in fancy's dream,
Of thy devoted lovers.

207. The Idle Servant.

Nicolas Maas (Dutch, 1632-1693). See 153.

208. Landscape.

Bartholomeus Breenberg (Dutch, 1620-1663).

209. The Judgment of Paris.

Both and Polenborg (Dutch, 1610-1662, 1586-1667). See 194.

210. Venice : Piazza di San Marco.

Francesco Guardi (Venetian, 1712-1793).

Guardi was a scholar and imitator of Canaletto.

211. A Battle-Piece.

Johan van Huchtenburgh (Dutch, 1646-1733).

212. A Merchant and his Clerk.

Thomas de Keyser (Dutch, 1596-1667).

He is a man of taste as well as of business, and the two things are closely united. His office is itself hung with rich tapestry, and amongst the implements of his trade, his plans and books and maps, is a guitar.

213. The Vision of a Knight.

Raphael (Urbino, 1483-1520). See 1171.

This—one of the earliest known works of Raphael—was painted when he was about seventeen, and the subject of it is typical of the choice of early manhood. A young knight sleeps under a laurel—the tree whose leaves were in all ages the reward of honour; and in his dreams of his future career he sees two figures approach him, between whom he has to make his choice. The one on the left speaks with the voice of Duty; she is

crimson-robed and offers him a book and a sword—emblematic of the active life of study and conflict. The other is of fair countenance and is gaily decked with ribbons and wreaths of coral. Hers is the voice of pleasure, and the flower she offers is a sprig of myrtle in bloom—"myrtle dear to Venus." Raphael was thinking perhaps of the story of the choice of Hercules, in which the Greeks fabled forth the turning-point in each man's life.

214. Coronation of the Virgin.

Guido Reni (Eclectic, 1575-1642). See 11.

In some pictures of this subject the Coronation is represented as the closing act in the life of the Virgin, and saints and disciples appear in the foreground as witnesses on earth of her coronation in heaven. 1155 in Room II. is a good instance of this treatment. This picture, on the other hand, shows the mystical treatment of the subject—the coronation of the Virgin being the accepted type of the Church triumphant. The scene is laid entirely in heaven, and the only actors are the angels of the heavenly host.

215, 216. "The Company of Saints."

School of Taddeo Gaddi (Florentine, about 1350).

There is an air of settled peace about this company of saints which is very impressive, and recalls the ideal of the monk's life as paraphrased by Wordsworth from St. Bernard—

Here man more purely lives ; less oft doth fall ;
More promptly rises ; walks with nicer tread ;
More safely rests ; dies happier ; is freed
Earlier from cleansing fires ; and gains withal
A brighter crown.

218. The Adoration of the Magi.

Peruzzi (Florentine, 1481-1537).

The figures of the three Magi are portraits of Titian, Raphael, and Michael Angelo.

219. The Dead Christ.

Unknown (Lombard, 16th century).

221. His own Portrait.

Rembrandt (Dutch, 1607-1669). See 45.

Compare 672. That was painted when he was about thirty; this, thirty years later. We see here the same features, though worn by age; the same self-reliant expression, though broken down by care.

222. A Man's Portrait.

Jan van Eyck (Early Flemish, 1390-1440). See p. 11.

One of Van Eyck's obviously truthful portraits, so highly finished that the single hairs on the shaven chin are given. On the upper part of the frame is the inscription, "Als ich kan"—as I can, the first words of an old Flemish proverb, "As I can, but not as I will,"—an inscription beautifully illustrative of a great man's modesty.

223. Dutch Shipping.

Ludolf Bakhuizen (Dutch, 1631-1708). See 204.

224. The Tribute Money.

School of Titian (Venetian, 1477-1576). See 3.

226. Virgin and Child, St. John and Angels.

Botticelli (Florentine, 1446-1510).

Sandro Filipepi was apprenticed as a lad to a goldsmith called Botticello, whose name he adopted (in Italian "Sandro di Botticello," abbreviated into Sandro Botticelli). Afterwards

Botticelli studied under Lippi (see 248), whose characteristics—a buoyant spirit of life combined with tenderness of religious feeling—are seen in Botticelli. But in the latter they are modified by a peculiar sentiment of his own (see 275) and by his interest in the revival of classical learning. Later in life Botticelli came under the influence of Savonarola, the great Florentine Reformer, and joined his company of "Piagnoni" (*i.e.* Mourners or Grumbler, as opposed to men of pleasure), and his later pictures reflect this phase in his mind (see 1034).

In the background is a hedge of roses, Botticelli's favourite flower. There was a constant Biblical reference in the flowers which the painters consecrated to their Madonnas—especially the rose, the emblem of love and beauty. The background in Madonna pictures is frequently, as here, a piece of garden trellis: "a garden inclosed is my sister, my spouse" (Song of Solomon).

227. St. Jerome in the Desert.

Florentine School (15th century).

St. Jerome (A.D. 342-420), who first made the Bible legible in the West by translating the Hebrew into Latin, was one of the chief saints of the Latin or Western Church. One of the principal events in his life is told in the left-hand compartment at the bottom of this picture. One evening a lion entered the monastery, limping as in pain, and all the brethren fled in terror, as we see one of them doing here, whilst the others are looking on safely behind a door; but Jerome went forward to meet the lion, as though he had been a guest. And the lion lifted up his paw, and Jerome, finding it was wounded by a thorn, tended the wild creature, which henceforward became his constant companion and friend.

228. Christ driving out the Money Changers.

Jacopo da Ponte, called Bassano (Venetian, 1510-1592).

229. Benjamin West, P.R.A.

Gilbert Stuart (American, 1755-1828).

Stuart was a pupil of his fellow-countryman, West, for whom see under 144.

230. A Franciscan Monk.

Francisco Zurbaran (Spanish, 1598-1662).

232. The Adoration of the Shepherds.

Francisco Zurbaran (Spanish, 1598-1662).

"No virgin ever descended into Velazquez's studio. No cherubs hovered around his pallet. He did not work for priest or ecstatic anchorite, but for plumed kings and booted knights; hence the neglect and partial failure of his holy and mythological pictures—holy, like those of Caravaggio, in nothing but name—groups rather of low life."



CATENA. A Warrior adoring.

234. A Warrior adoring the Infant Christ.

Catena (Venetian, died 1531).

A portrait of some Venetian nobleman on his knees: a pose which was often chosen by the Venetians, in curious contrast to our modern "sitters," who prefer to be painted in more exalted attitudes. Notice also the little dog in the corner—"one of the little curly, short-nosed, fringy-pawed things which all Venetian ladies petted." "The dog is thus constantly introduced by the Venetians (in Madonna pictures) in order to give the fullest contrast to the highest tones of human thought and feeling."

235. The Dead Christ.

Giuseppe Ribera, called Spagnoletto (Spanish, 1588-1648).

Ribera is a leading artist amongst what are called the *Naturalisti* or *Tenebrosi* (an alternative title, curiously significant of the principle of the school, as if "nature" were indeed only another name for "darkness").

The Virgin, accompanied here by St. John and Mary Magdalene, weeping over the dead Christ. Compare an Italian *pietà*, such as Francia's V. 180. How much more ghastly is the dead Christ here! How much less tender the ministering mourners.

236. Castle of Sant' Angelo, Rome.

Claude Joseph Vernet (French, 1714-1789).

237. A Woman's Portrait.

Rembrandt (Dutch, 1607-1669). See 45.

Of interest as being one of the painter's last works. It is dated 1666.

238. Dead Game.

Jan Weenix (Dutch, 1640-1719).

239. A Moonlight Scene.

Aart van der Neer (Dutch, 1603-1677).

240. Crossing the Ford.

Nicolas Berchem (Dutch, 1620-1683).

242. The Game of Backgammon.

David Teniers (Flemish, 1610-1690). See 154.

243. An Old Man (dated 1659).

Rembrandt (Dutch, 1607-1669). See 45.

244. A Shepherd with a Lamb.

Giuseppe Ribera, called Spagnoletto (Spanish, 1588-1648). See 235.

245. Portrait of a Senator.

Hans Baldung (German, 1476-1545).

246. Madonna and Child.

Girolamo del Pacchia (Sienese, 1477-1535).

247. "Ecce Homo" (see 15).

Matteo di Giovanni (Sienese, 1435-1495).

248. The Vision of St. Bernard.

Fra Filippo Lippi (Florentine, 1412-1469).

Lippi (whose story is dramatically told in Browning's *Men and Women*) was a monk *malgré lui*, and his pictures combine religious myth with human realism.

"St. Bernard was remarkable for his devotion to the blessed Virgin. His health was extremely feeble; and once, when he was employed in writing his homilies, and was so ill that he could scarcely hold the pen, she graciously appeared to him, and comforted and restored him by her divine presence." Notice the peculiar shape of the picture, the upper corners of the square being cut away. The picture was painted to fit a space over the door of the Palazzo della Signoria at Florence.

249. The Marriage of St. Catherine of Siena.

Lorenzo da San Severino (Umbrian, painted 1483-1496).

St. Catherine of Siena (1347-1380) is one of the most remarkable figures of the Middle Ages. She was the daughter of a dyer and was brought up in the humblest of surroundings. When only thirteen she entered the monastic life as a nun of the Dominican order (St. Dominic is here present on the right), and at once became famous in the city for her good works. In addition to her piety and zeal, she undertook many political missions, and preached a crusade against the Turks. Her prayer is still whispered in Italy by poor children on their mother's knee, and her relics are kissed daily by the simple and devout.

The mystic marriage which forms the subject of this picture, where the infant Christ is placing the ring on her finger, suggests the secret of her power. Once when she was fasting and praying, Christ himself appeared to her, she said, and gave her his heart. For love was the keynote of her religion, and the mainspring of her life. In no merely figurative sense did she regard herself as the spouse of Christ; but dwelt upon the bliss, beyond all mortal happiness, which she enjoyed in communion with her Lord. The world has not lost its ladies of the race of St. Catherine, beautiful and pure and holy, who live lives of saintly mercy in the power of human and heavenly love.

250, 251. Saints.

Ascribed to *Meister von Werden* (Early German, 15th century).

253. The Mass of St. Hubert.

Ascribed to *Meister von Werden* (Early German, 15th century).

254, 255. Saints.

Ascribed to *Meister von Liesborn* (Early German, about 1465).

257. The Purification of the Virgin.

Ascribed to *Meister von Liesborn* (Early German, about 1465).

259. Head of Christ on the Cross.

The Meister von Liesborn (Early German, about 1465).

260, 261. Parts of an Altarpiece.

The Meister von Liesborn (Early German, about 1465).

From a church at Liesborn (hence the title given to the unknown painter).

262. The Crucifixion.

Meister von Liesborn.

264. The Count and the Confessor.

Unknown (Early Flemish, 15th century).

The count, attired as a monk, is praying. Behind him is his patron saint (St. Ambrose), holding a cross in one hand, a scourge in the other.

265. Virgin and Child.

Unknown (Early Flemish, 15th century).

266. The Deposition from the Cross.

Lambert Lombard (Flemish, 1505-1566).

267. Landscape with Figures.

Richard Wilson, R.A. (British, 1714-1782). See 108.

268. The Adoration of the Magi.

Paolo Veronese (Veronese, 1528-1588). See 26.

A striking example of the old symbolical conception, according to which the Adoration of the Magi—the offering of the wise men from the East to the dawning star of Christianity—was represented as taking place in the ruins of an antique temple, signifying that Christianity was founded upon the ruins of Paganism.

269. A Knight in Armour. *Giorgione* (Venetian, 1477-1511).

Giorgio Barbarelli, of Castelfranco,—called Giorgione (“George of Georges”) from his handsome stature—was one of the greatest of the Venetian painters and exercised a great influence on the artists of his time. He was distinguished for the beauty of his colouring; his favourite subjects were scenes from the golden age, such as Ovid describes. This picture is a study for one of the figures in a famous altarpiece at Castelfranco. Some more important pictures in the Gallery (930, 1160, 1173) are ascribed to his school.

270. “Noli Me Tangere!”

Titian (Venetian, 1477-1576). See 3.

The Magdalen stretches out her hand to touch Christ, who is represented with a hoe in His hand, because she had first supposed Him to be the gardener. But He bids her forbear: “Touch me not,” *noli me tangere*, “for I am not yet ascended to my Father;” it is not on this side of the hills that the troubled soul can enter into the peace of forgiveness.

271. “Ecce Homo!”

Guido Reni (Eclectic, 1575-1642). See 11.

Compare Correggio’s picture (IX. 15). It was from Correggio that the Eclectics borrowed the type of face for this subject—which was a favourite one with them; but notice how much more they dwell on the physical pain and horror, how much less on the spiritual beauty than Correggio.

272. An Apostle. *Unknown* (Italian School, 16th century).**274. Virgin and Child.** *Mantegna* (Paduan, 1431-1506).

Andrea Mantegna has a commanding name in art history, so much so that many writers describe the epoch of painting



MANTEGNA. The Virgin and Child enthroned, St. John the Baptist and the Magdalene.

(roughly from 1450 to 1500), of which he was one of the chief representatives, as the *Mantegnesque* period. He was especially characteristic of his age—the age of the revival of classical learning—in his love for the antique. He spent much of his

money in forming a collection of Greek and Roman antiquities, which were the models of his art. He was a pupil of Squarcione (see p. 9), and from 1460 onwards was court-painter at Mantua.

"One of the choicest pictures in the National Gallery," exquisite alike in painting and in sentiment. Very sweet is the expression of mingled humility and tenderness in the mother of the Divine Child. On her right stands St. John the Baptist, the great preacher of repentance; on her left Mary Magdalene, the woman who repented. The Baptist bears a cross, and on the scroll attached to it are written the words (in Latin), "Behold the Lamb of God, which taketh away the sins of the world."

275. Virgin and Child, etc.

Botticelli (Florentine, 1446-1510). See 226.

Very characteristic of Botticelli's "sentiment of ineffable melancholy, of which it is hard to penetrate the sense, and impossible to escape the spell." Botticelli's Madonnas seem, it has been said, to "shrink from the presence of the Divine Child, and to plead in unmistakable undertones for a warmer, lower humanity." (For illustration, see p. 5.)

276. Heads of St. John and St. Paul.

Giotto (Florentine, 1276-1337). See 568.

277. The Good Samaritan.

Jacopo da Ponte, called *Bassano* (Venetian, 1510-1592).

278. The Triumph of Julius Cæsar.

Rubens (Flemish, 1577-1640). See 38.

279. The Horrors of War.

Rubens.

The doors of the temple of "two-headed Janus" at Rome were always thrown open when the State was at war, and only closed in time of peace. Mars leaving the temple open, is held back by Venus, while Europe bewails the inevitable miseries of war; but he is drawn on by the Fury Alecto, who is preceded by Plague and Famine; the figure on the ground with the broken lute represents Concord overthrown. Mars and the two female figures behind him are said to be the portraits of Rubens and his two wives.

280. The Madonna of the Pomegranate.

Giovanni Bellini (Venetian, 1426-1516). See 189.

A prophetic sense of the Saviour's sufferings is signified by the symbol of the pomegranate—

Pomegranate, which, if cut deep down the middle,
Shows a heart within blood-tinctured, of a veined humanity.

281. St. Jerome Reading.

Marco Basaiti (Venetian, painted 1500-1520).

The scenery is that of the mountainous country near Venice. The way in which the old masters thus consigned their saints and anchorites to the hill-country is very typical of the feelings of sanctity and terror with which the mediæval mind regarded mountain solitudes.

282. The Glorification of the Virgin.

Unknown (Umbrian School).

283. Virgin and Child Enthroned.

Benozzo Gozzoli (Florentine, 1420-1498).

284. Virgin and Child.

Bartolommeo Vivarini (Venetian, painted about 1450).

285. Virgin and Child.

Francesco Morone (Veronese, 1473-1529).

286. Virgin and Child.

Francesco Tacconi (Cremonese, painted 1464-1490).

287. Ludovico Martinengo.

Bartolommeo Veneziano (Venetian, painted 1505-1530).

288. The Virgin and Child, Michael and Raphael.

Pietro Perugino (Umbrian, 1446-1523).

Pietro Vannucci, a native of Castello della Pieve, was called Perugino from the town of which he became a citizen. Afterwards he went to Florence, where he studied with Leonardo da Vinci under the sculptor Verocchio. But he set his face against the new style. Indeed, Perugino, the master of Raphael, is the final representative of the old superstitious art, just as Michael Angelo and Raphael (in his later manners) were the first representatives of the modern scientific and anatomical art.

A perfect example of the earlier Italian art. Note, *first*, that everything in it is dainty and delightful, and all that it attempts is accomplished. Everything is finished, even to the gilding of single hairs. *Secondly*, it is a work in the school of colour, as distinguished from the school of light and shade. "Clear, calm, placid, perpetual vision, far and near; endless perspicuity of space, un-fatigued veracity of eternal light, perfectly accurate delineation of every leaf on the trees and every flower in the fields" (notice especially in the foreground the "blue flower of paradise" of the central compartment). For some remarks upon a *third* characteristic—the peacefulness of the landscape, and for illustration, see p. 7.

The subject of the right-hand compartment is Raphael and Tobias (for which see 781); that of the left hand is Michael and Archangel, armed with the truth-girdle as the orderer of Christian warfare against evil; whilst in his other character, as lord of souls, he has the scales which hang on a tree by his side.

289. "The Night Watch."

Gerrit Lundens (Dutch, 1622-1677).

A greatly reduced copy of a famous work, known under the above name, by Rembrandt at Amsterdam.

290. A Man's Portrait.

Jan van Eyck (Early Flemish, 1390-1440). See p. 11.

291. A Girl's Portrait.

Lucas Sunder, called *Cranach* (German, 1472-1553).

292. Martyrdom of St. Sebastian (see 669).

Antonio Pollajuolo (Florentine, 1429-1498).

Antonio Pollajuolo (the "poulterer"—so called from his grandfather's trade) is an instance of the union of the arts in old times; for he was a working goldsmith and engraver as well as a sculptor and painter. He was the first artist (Vasari says) who had recourse to dissection of the dead subject. .

293. Virgin and Child, St. Jerome and St. Dominic.

Filippino Lippi (Florentine, 1457-1504).

Lippi, the younger (called "Filippino," "the little Filippo") was the son of Fra Filippo Lippi, and the pupil of Botticelli.

294. The Family of Darius.

Paolo Veronese (Veronese, 1528-1588). See 26.

This picture—"the most precious Paul Veronese," says Mr. Ruskin, "in the world"—is, according to another critic, "in itself a school of art, where every quality of the master is seen to perfection." The glowing colour is what strikes one first. It is a splendid example too of what the historical pictures of the old masters were. The scene represented is that of the Macedonian conqueror, Alexander the Great, surrounded by his generals receiving

the submission of the family of the defeated Persian King Darius ; but in his treatment of the scene Veronese makes it a piece of contemporary Venetian life. "It is a constant law that the greatest men, whether poets or historians, live entirely in their own age, all of them utterly regardless of anachronism and minor error of every kind, but getting always vital truth out of the vital present." Thus here Veronese simply paints a group of living Venetians of his time, dog, monkey, and all. Alexander, in red armour, is represented as pointing to his friend Hephaestion, who is attired in green, and whom the captives had at first mistaken for the king. The queen-mother implores his pardon, but Alexander tells her that she has not erred, for that Hephaestion is another Alexander. The principal figures are contemporary portraits of the Pisani family, for whom the picture was painted.

295. Our Saviour and the Virgin.

Quentin Metsys (Flemish, 1460-1530).

296. Virgin adoring the Infant Christ.

Florentine (School of Verocchio or Pollajuolo, 15th century).

297. An Altarpiece.

Romanino (Brescian, 1485-1566).

298. The two St. Catherines.

Ambrogio Borgognone (Lombard, 1455-1523).

Ambrogio Borgognone, a pupil of Foppa, has been called "the Perugino of the Lombard School;" there is a tenderness of feeling in his works and a somewhat sentimental expression in his figures which recalls the style of that master.

For St. Catherine of Alexandria, see 168 ; for St. Catherine of Siena, see 249. Both of them were proclaimed the spouse of Christ for the love they bore Him. And Borgognone here places them on either side of the Madonna's throne—the princess of Alexandria, crowned and robed in red, with her wheel of martyrdom, on the right hand ; the nun of Siena on the left, while the infant Christ extends His hands and gives a ring to both.

299. Portrait of an Italian Nobleman.

Moretto (Brescian, 1498-1555).

The nickname of "Il Moretto" ("the Blackamoor") applied to Alessandro Bonvicino is particularly inappropriate to his style, which is distinguished by its silvery tones. He was also famous for his "skill in imitating every kind of velvet, satin, or other cloth"—an excellence which may be noticed in the splendid brocades here. As a portrait-painter he takes very high rank, for his skill in telling us not only what his sitters looked like, but what were their characters.

300. The Virgin and Child.

Cima da Conegliano (Venetian, painted 1489-1517).

Giovanni Battista Cima of Conegliano was rightly named after his native place—for he loved it so well that he introduced its hilly landscape into most of his pictures, as into this. There is something very pretty in the way in which the earlier Venetian masters placed their Holy Families in their own fields and amongst their own mountains (compare 599).

301, 302, 303. Views in Italy.

Richard Wilson, R.A. (British, 1714-1782). See 108.

304. Lake Avernus.

Wilson.

305. Sir Abraham Hume, Bart., F.R.S.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.

An intimate friend of the painter, and a distinguished collector of artistic and scientific curiosities.

306. Portrait of Himself.

Reynolds.

307. The Age of Innocence.

Reynolds.



"Child of the pure unclouded brow."

308. Musidora Bathing her Feet.

T. Gainsborough, R.A. (British, 1727-1788). See 684.

An illustration of some lines in Thomson's *Seasons*.

309, 310. Views of the Watering Place.

Gainsborough.

311. Country Children.

Gainsborough.

312. Lady Hamilton as a Bacchante.

George Romney (British, 1734-1802).



GEORGE ROMNEY. Lady Hamilton.

Romney for a time divided the town, as a portrait-painter, with Reynolds. "There are two factions in art," said Lord Thurlow, "and I am of the Romney faction."

Half the charm associated with the name of Romney is due to the face of this all too lovely woman—

Rosy is the west, rosy is the south,
Roses are her cheeks, and a rose her mouth.

Emma Lyon, or "Mrs. Hart," was the mistress of Charles Greville and of Nelson, and the wife of Sir William Hamilton. Romney painted her in every attitude and every character.

313. Old London Bridge (1745).

Samuel Scott (British, died 1772).

314. Old Westminster Bridge (1750).

Samuel Scott.

316. Lake Scene in Cumberland.

Philip James de Loutherbourg, R.A. (British, 1740-1812).

317. A Greek Vintage.

T. Stothard, R.A. (British, 1755-1834).

Thomas Stothard, who is best known for his book illustrations, is the Angelico of England. "The vignettes from Stothard," says Mr. Ruskin, "however conventional, show in the grace and tenderness of their living subjects how types of innocent beauty, as pure as Angelico's, and far lovelier, might indeed be given from modern English life, to exalt the conception of youthful dignity and sweetness in every household."



T. STOTHARD. A Greek Vintage.

A picture which might illustrate Keats's ode *On a Grecian Urn*—

Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare ;
Bold lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve ;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair !

318. A Woodland Dance.

Stothard.

319. Cupid and Calypso.

Stothard.

320. Diana Bathing.

Stothard.

321. Intemperance.

Stothard.

A sketch for one of the large compositions which Stothard, fresh from studying Rubens, painted at Burghley, the seat of the Marquis of Exeter. The subject is Mark Antony.

322. A Battle.

Stothard.

327. The Valley Farm.

John Constable, R.A. (British, 1776-1837). See 130.

This picture, done from an early sketch, was exhibited at the Academy in 1835. "I have got my picture," wrote Constable to his brother, "into a very beautiful state. I have kept my brightness without any spottiness, and I have preserved God Almighty's daylight, which is enjoyed by all mankind, excepting only the lovers of old dirty canvas, perished pictures at a thousand guineas each, cart grease, tar, and snuff of candle." The picture was bought by Mr. Vernon. When he saw it on the painter's easel, he asked if it was painted for any particular person. "Yes, sir," replied Constable, "for a *very particular* person—the person for whom I have all my life painted" (Leslie's *Life of Constable*, p. 262). The scene is the farmhouse on the banks of the Stour known as Willy Lott's house—a veritable "haunt of ancient peace," for of Willy Lott, who was born in it, it is said that he lived more than eighty years without having spent four whole days away from it.

329. The Bagpiper.

Wilkie.

340. Home from Market.

Sir Augustus Wall Callcott, R.A. (British, 1779-1844).



CALLCOTT. Home from Market.

342. Cows Grazing.

Callcott.

343. The Wooden Bridge.

Callcott.

344. The Benighted Traveller.

Callcott.

346. Entrance to Pisa.

Callcott.

348. View on the Dutch Coast.

Callcott.

369. The Prince of Orange (William III.) landing at Torbay, November 5, 1688.

J. M. W. Turner, R.A. (British, 1775-1851). See 458.

Exhibited in 1832.

370. Venice.

Turner.

Turner's first Venetian picture (exhibited in 1833). In the foreground, to the left, is "Canaletto painting" (such was Turner's "sub-title" to the picture). This choice of incident is characteristic of Turner's respect for his predecessors in art (cf. "Port Ruysdael," 536). He respected them and imitated them, but finally challenged them all in turn; and having now come to Venice, he challenges Canaletto in his turn. It is very instructive to compare the two painters' versions of Venice, and to note the different kinds of truth they convey. Canaletto's pictures give the effect of an accurate diorama; but "what more there is in Venice than brick and stone—

what there is of mystery and death, and memory and beauty—what there is to be learned or lamented, to be loved or wept—we look for to Canaletto in vain." In Turner, on the other hand, we see "white flushing fulness of dazzling light, which the waters drink and the clouds breathe, bounding and burning in intensity of joy."

380. A Cottage, formerly in Hyde Park.

Patrick Nasmyth (British, 1786-1831).

Patrick, the son of Alexander Nasmyth (see 1242), was a close student of the Dutch landscape-painters, and has been called "the English Hobbema" (see 685).

381. The Angler's Nook.

Patrick Nasmyth.

409. Spaniels of King Charles's Breed.

Sir Edwin Landseer, R.A. (British, 1802-1873).

Sir Edwin Henry Landseer, the chief modern painter of the dog, is a typical representative of the English School. The "sympathy with the lower animals which is peculiarly our own" is indeed so strong in him that the chief weakness of his pictures consists in the animals being made too human. Landseer belonged to a family of artists, and was very precocious, exhibiting at the Academy when he was thirteen: two pictures, of a mule and some dogs respectively, appearing in the 1815 catalogue as by "Master E. Landseer, Honorary Exhibitor." As soon as he was twenty-four he was elected A.R.A.,



LANDSEER. King Charles Spaniels.

This picture (exhibited in 1832) "most fortunately illustrates the perfect command of the brush, and the extraordinary facility which long-continued and severe



TURNER. Venice (No. 370, see preceding page).

and four years later R.A. "From his early youth," says his friend, Mr. Frith, "he had been admitted to the highest society, and no wonder, for in addition to his genius, which was exercised again and again for the 'great,' either in ornamenting their scrap-books or in the more important form of pictures—for which they paid him very inadequately—he was the most delightful story-teller and the most charming companion in the world. He also sang delightfully. In speaking, he had caught little of the drawl affected in high life, and he practised it till it became a second nature." He was in high favour at court. Queen Victoria and the Prince Consort used to make etchings from his designs. He was the friend of Sydney Smith and Dickens and most of the celebrities of his day. In the last few years of his life he suffered from nervous weakness and failing mental powers. He was given the honour of a public funeral in St. Paul's.

studies gave to the painter. It is sometimes styled 'The Cavalier's Pets.' The dogs were pets of Mr. Vernon's, and the sketch was made in his house as a commission to Landseer, but, after a short sitting, not continued for some time. One day Mr. Vernon met the artist in the street, and reminded him of the commission. Two days later the work, as it now appears, was delivered at Mr. Vernon's house, although it was not begun when the meeting happened. It is due to not more than two days' labour, and a triumph of dexterity in brush working. The dogs came to violent ends. The white Blenheim spaniel fell from a table and was killed; the true King Charles fell through the railings of a staircase in his master's house, and was picked up dead at the bottom" (*Life of Landseer*, by F. G. Stephens, pp. 64, 65).

458-486.—THE TURNER GALLERY.

458. Portrait of Himself when Young.

Joseph Mallord William Turner (1775-1851) was born in Maiden Lane, Covent Garden, and was the son of a barber. It was in water-colours that he first painted, and he continued throughout his life to work in this medium, as well as in oils. His bequest to the nation alone comprised nearly 19,000 pencil and water-colour sketches, many of which are on view in the basement of the Gallery. In 1789 he began to paint in oils and became an Academy student. From this time forward his life was one of unremitting labour at his art, broken only by sketching tours at home and abroad. Personally he was a man of secluded ways and eccentric habits. The last years of his life were much embittered by the failure of the public to understand his work, and the extravagance of his later pictures was largely due to his half-scornful and half-wanton defiance. He left the large fortune he amassed (about £140,000) to various public purposes; but the will was disputed, and finally his next-of-kin inherited most of his property, whilst the nation got all his pictures and drawings, and the Royal Academy £20,000. He died in an obscure lodging by the riverside at Chelsea, and used often, it is said, during his last illness to rise at daybreak and go up to the roof to see the sun rise. "The sun is God," were almost his last words.

Said to have been painted about 1802, when Turner would have been twenty-seven, but the portrait surely shows a younger man than that. Notice the intelligent blue eyes, which all observers remarked in him, and the prominent nose.

461. Morning on the Coniston Fells (1798).**463. Æneas with the Sibyl: Lake Avernus.**

An early work, painted about 1800, in imitation of Wilson (see XVII. 304). The cave in which the Sibyl dwelt is in a subterranean passage, near the Lake Avernus, and close to the shores of the Bay of Baiae. She was Æneas's guide to the lower world, and bade him pluck the golden bough from the tree sacred to Proserpine—

If your descent approving fates allow,
Your hand with ease will crop the willing bough.

465. Mountain Scene.**470. The Tenth Plague of Egypt.**

Exhibited in 1802, and painted in imitation perhaps of Poussin's Plagues.

471. Jason in Search of the Golden Fleece.

Exhibited in 1802. "The serpent, the guardian of the Golden Fleece, has been drugged to sleep by the charms of Medea" (cf. 513), and the moment represented is when Jason stealthily passes by the terrible monster. "In very sunny days a keen-eyed spectator may discern something in the middle like the arch of an ill-built drain." This is a coil of the dragon beginning to unroll himself.

472. Calais Pier: English Packet Arriving.

Exhibited in 1803. "It may be well to advise the reader that the 'English packet' is the cutter in the centre, entering the harbour. The fisherman, at the stern of the boat just pushing from the pier, seems unreasonably excited in bidding adieu to his wife, who looks down to him over the parapet; but if the spectator closely examines the dark bottle which he shakes at her, he will find she has given it him only half full of cognac. She has kept the rest in her own flask."

473. The Holy Family.

An imitation of Reynolds, exhibited in 1803.

474. The Destruction of Sodom (painted 1805).**476. The Shipwreck (painted 1805).****477. The Garden of the Hesperides.**

Exhibited in 1806, and the first picture in which Turner introduced the mountain knowledge he had gained during his Swiss journey of 1802. It is characteristic also of his love of mythology. The Hesperides, or Maidens of the West, symbolised to the Greeks the soft western winds and sunshine; whilst the Dragon symbolised the Sahara wind, which blew from above the hills. Hence the garden here is bright and sunny, whilst the Dragon, who watches from the top of the cliff, is wrapped in flame and whirlwind. But the myth had a moral, as well as a physical meaning. The Maidens of the West had charge of the golden apples, the gift of Earth to Juno on her wedding day. The wealth of the earth, as the source of household peace and plenty, is watched—that is to say—by the ministering spirits of women; but the Goddess of Discord comes among them. Turner paints her as Spenser describes her, decrepit and distorted, and adds one final touch of his own: the nymph who brings the apples to the Goddess offers her one in each hand, and Discord, of the divided mind, cannot choose. The Dragon, in this meaning of the myth, is the demon of covetousness. Note the serpent clouds floating from his head, the grovelling and ponderous body, the grip of the claws, as if they would clutch the rock.

478. The Blacksmith's Shop.

Exhibited in 1807. The picture "seems to have been painted in emulation of Wilkie, and perhaps convinced Turner of his weakness in more delicate figure-drawing, and delivered him for ever to the teaching of the clouds and hills."

479. The Sun Rising in a Mist.

One of the pictures Turner selected for competition with Claude (see 14). It was painted in 1807, and belongs to the first period of Turner's art-life, when his work was distinguished by "subdued colour and perpetual reference to precedent in composition. Yet from the first the bent of his own mind was visible in his work. He was the painter "not of pastoral indolence or classic pride, but of the labour of men, by sea and land."

480. The Death of Nelson (October 21, 1805).

Exhibited 1808. The battle is represented as seen from the mizen starboard shrouds of the *Victory*. Nelson has just fallen, and has been carried down from the quarter-deck, having been struck by a musket shot from a rifleman in the mizen fore-jib of the *Redoutable*. The midshipman who afterwards shot the rifleman is preparing to fire.

481. Spithead: Boat's Crew Recovering an Anchor.

Exhibited 1809. The buoy on the left marks the spot where the *Royal George* went down.

483. London from Greenwich Park.

Painted in 1809, and engraved for the *Liber Studiorum* (No. 33).

484. St. Hawes, Falmouth Harbour (painted about 1809).**485. Abingdon, Berkshire (painted 1810).****486. Windsor (painted 1810).**

488-505.—THE TURNER GALLERY.

488. Apollo and the Python.

"This monster, the Python, or corrupter, is the treasure-destroyer ('where rust and moth do corrupt'), the worm of eternal decay. Wounded, he bursts asunder in the midst, and melts to pieces rather than dies, vomiting smoke, a smaller serpent-worm rising out of his blood."

489. Cottage Destroyed by an Avalanche.

"This, as far as I am aware," says Mr. Ruskin, "is the first effort of painting to give inhabitants of the lowlands any idea of the terrific forces to which Alpine scenery owes a great part of its character, and most of its forms."

490. Snowstorm : Hannibal Crossing the Alps.

This picture, exhibited in 1812, was suggested to Turner by a storm at Farnley. All the time he was making notes of its form and colour on the back of a letter. Presently the storm passed, and he finished: "There!" said he, "in two years you will see this again, and call it *Hannibal Crossing the Alps*."

491. Harvest Dinner, Kingston Bank (1809).**492. A Frosty Morning : Sunrise.**

Exhibited in 1813, and one of the best of the pictures in Turner's first manner, sketched by him when travelling by coach to York; note the stage-coach in the distance. "The ground sparkles with frost, and the tall, spindly bare tree conveys a sense of cold. The yellow, cloudless sky, the crushed crisp grass, and the dead weeds are all perfectly painted."

493. The Deluge (exhibited 1813).

The thicken'd sky
Like a dark ceiling stood, down rushed the rain
Impetuous, and continued till the earth
No more was seen (*MILTON's Paradise Lost*).

494. Dido and Æneas Leaving Carthage on the Morning of the Chase.**495. "Apuleia in Search of Apuleius."**

Exhibited in 1814. In the foreground are Apuleia and her companions, and some peasants reposing in the shade of a tree. In this part of the foreground is inscribed on the picture, *Apuleia in search of Apuleius, learns from the swain the cause of his metamorphosis*; whilst one of the peasants is pointing to the name *Apuleius* carved in the bark of a tree. For the story was that a shepherd of Apulia (*Appulus pastor*, wrongly called Apuleius by Turner) invaded the haunts of some dancing nymphs and insulted them so grievously that he was changed into a wild olive tree for his rudeness.

496. Bligh Sand, near Sheerness (1809).**497. Crossing the Brook.**

Exhibited in 1815. A view of the Tamar, which divides Devonshire and Cornwall, looking towards Plymouth, with the bridge above Calstock in the middle distance. One of the culminating works in the artist's first period. Note the beautiful expression of "tender diffused daylight over a wide and varied landscape."

498. Queen Dido Building Carthage.

The second of the two pictures (see 479) chosen by Turner for competition with Claude. From the technical

point of view it is not one of Turner's best pictures: it is too brown, and does not give the idea of atmosphere so well as Claude does. But there is a noble idea in the picture. "The Rise of the Carthaginian Empire" was the alternative title, and Turner makes the principal object in the foreground a group of children sailing toy-boats. Carthage was the great maritime power of the ancient world, and the selection of this incident, expressive of the ruling passion which was to be the source of future greatness, is a true piece of poetic imagination (see also 506).

500. The Field of Waterloo (June 18, 1815).

Exhibited in 1818, with the following quotation from Byron—

Last noon beheld them full of lusty life,
Last eve in beauty's circle proudly gay,
The midnight brought the signal-sound of strife,
The morn the marshalling in arms,—the day
Battle's magnificently stern array!
The thunder-clouds close o'er it, which, when rent,
The earth is cover'd thick with other clay,
Which her own clay shall cover, heap'd and pent,
Rider and horse,—friend, foe,—in one red burial blent!

501. The Meuse : Orange - Merchantman Going to Pieces on the Bar.

Exhibited 1819. Boats are unloading the wreck, and fishermen picking up oranges in the river.

502. England : Richmond Hill, on the Prince Regent's Birthday.

Exhibited in 1819. The figures here—especially that of the giraffe-like lady to the left of the central group—are amongst the worst that Turner perpetrated.

504. Rome : the Arch of Titus and the Campo Vaccino, seen from the Colosseum.

Painted 1820, from a sketch made in Rome in 1819.

There is a power
And magic in the ruin'd battlement,
For which the palace of the present hour
Must yield its pomp, and wait till ages are its dower.

505. The Bay of Baiae, with Apollo and the Sibyl.

Waft me to sunny Baiae's shore.

This quotation, put by Turner to the picture when he exhibited it in 1823, marks a spirit of exultation in the splendour and gladness of the world. It is a picture of one of the most beautiful spots in Italy—"the bay with the gracious splendour of blue sea, which made the Roman nobles build palaces round it." But in the details it is a Baiae of Turner's own creation, which he has bathed with all his loveliest light, and upon which he has lavished all his powers of rendering the exceeding intricacy of nature's foregrounds. Yet, in spite of the beauty of the scene, it is marked by a sense of desolation. It is a picture of the beauty of the earth, but also of "the story of Apollo and the Sibyl," that is, "of wasted splendour, of haggard beauty, and of abiding fear." For "this Cumaean Sibyl, Deiphobe, was in her youth beloved by Apollo, and when he promised to grant her whatever she would ask, she took up a handful of earth, and asked that she might live for as many years as there were grains of dust in her hand. She obtained her petition, and Apollo would have given her also perpetual youth, in return for her love; but she denied him, and wasted into the long ages—known at last only by her voice. We are thus led to think of her here as the type of the ruined beauty of

506-524.—THE TURNER GALLERY.

Italy. Notice the oft-recurring snake in the foreground among the fairest leafage, a type of the terror, or temptation, which is associated with the lovely landscapes."

506. Carthage : Dido directing the Equipment of the Fleet.

The alternative title was the "Morning of the Carthaginian Empire;" and notice that in this picture, exhibited in 1828, the same incident of children sailing toy-boats (in the foreground to the right) is introduced as in the "Dido Building Carthage" (XIV. 498).

508. Ulysses Deriding Polyphemus.

Ulysses having escaped from the monster Polyphemus by blinding him when he slept, is putting out to sea at sunrise. Close into shore are the remains of the fire in which Ulysses and his companions heated the olive staff with which they put out the monster's eye. The sailors flock up the masts to unfurl sail; the oars are thrust forward to force the galley on; the flags—one bearing Ulysses's name, the other depicting the siege of Troy—flaunt boastfully, whilst in the distance is the rest of the fleet, ready to join in the flight. Ulysses himself, being now safely off to sea, waves the blazing olive tree and taunts the distant giant. The gods assist Ulysses in his flight, and a shoal of sea-nymphs urge his vessel on. Meanwhile the monster Polyphemus is seen sprawling his huge bulk on the top of the cliff. In the distance is Apollo, the God of Day, with his horses rising beyond the horizon. This picture was exhibited in 1829, and is one of Turner's masterpieces. The sky has the same gorgeous colouring that Shelley loved (cf. XIX. 538)—

Half the sky
Was roofed with clouds of rich emblazonry,
Dark purple at the zenith, which still grew
Down the steep west into a wondrous hue
Brighter than burning gold.

511. View of Orvieto, Italy (painted in 1829).

512. Caligula's Palace and Bridge (exhibited 1831).

Caligula, in order to confute a prophecy that he would no more be emperor than he could drive his chariot across the Bay of Baiae, had constructed a bridge of boats from the mole at Puteoli across the bay to Baiae, upwards of three Roman miles, and he both rode and drove over it. Caligula's bridge was a temporary one of boats; but Turner has assumed that a solid structure, similar to that of the mole (which Antoninus Pius restored) was continued completely across the bay.

The scene of another "Fallacy of Hope"—children sporting with goats upon the ruins of the palace and bridge which were the monument of a Roman emperor's pride and power.

513. The Vision of Medea.

Medea, a princess of Colchis, and a mighty enchantress, had lulled to sleep the dragon which guarded the Golden Fleece (471) when Jason came in search of it, and so had won his love. And for ten years they lived in married tenderness, till Jason proved unfaithful to her, and she, furious, killed her two children; and having harnessed the dragons of evil passions, which once had lulled to sleep, she fled.

She is here represented "performing an incantation; on the ground by her side are the three Fates; immediately above and behind them appears to be her dragon-chariot with her twins; the chariot is also represented in the clouds above to the left, where Medea is again seen in the act of throwing her children into the fired palace below" (Official Catalogue). The picture

was painted in Rome in 1829, and exhibited at the Academy in 1831.

516. Childe Harold's Pilgrimage.

One of the most important pictures in the Turner Gallery both for its own beauty and as showing the drift of the painter's mind. "Turner painted," says Mr. Ruskin, "the labour of men, their sorrow, and their death. This he did nearly in the same tones of mind which prompted Byron's poem of *Childe Harold*; and the loveliest result of his art, in the central period of it, was an effort to express on a single canvas the meaning of that poem. It may now be seen, by a strange coincidence, associated with two others—'Caligula's Bridge' (512), and 'Apollo with Sibyl' (505); the one illustrative of the vanity of human labour, the other of the vanity of human life." To this picture Turner affixed these lines from *Childe Harold*—

And now, fair Italy
Thou art the garden of the world, the home
Of all art yields and nature can decree—
Even in thy desert what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.

520. Apollo and Daphne.

For the story see 928. Daphne, as there explained, represented in Greek mythology the spirit of verdure; observe, therefore, how Turner covers his foreground with the richest foliage and makes his whole picture one of the loveliest scenery. Behind Apollo and Daphne is Cupid, the boy-god of Love. Ovid, in telling the story of Daphne's flight and Apollo's pursuit, compares them to a dog and a hare: Turner therefore puts a greyhound and hare in the foreground.

523. Agrippina Landing with the Ashes of Germanicus.

Agrippina was the mother of Caligula and the widow of Germanicus. Her husband had died of poison at Antioch, and she brought home his ashes in an urn. In this picture (exhibited 1839) Turner transfers the landing of Agrippina from Brindisi to Rome, and gives us here his restoration of the Triumphal Bridge and Palace of the Cæsars.

524. The Fighting *Téméraire* Tugged to her Last Berth to be Broken Up (1838).

The *Téméraire*, a ninety-eight gun ship, was the second ship in Nelson's line at the battle of the Trafalgar, 1805; and having little provisions or water on board, was what sailors call "flying light," so as to be able to keep pace with the fast-sailing *Victory*. When the latter drew upon herself all the enemy's fire, the *Téméraire* tried to pass her, to take it in her stead; but Nelson himself hailed her to keep astern. She lay with a French seventy-four gun-ship on each side of her, both her prizes, one lashed to her mainmast, and one to her anchor. She was sold out of the service at Sheerness in 1838 and towed to Rotherhithe to be broken up.

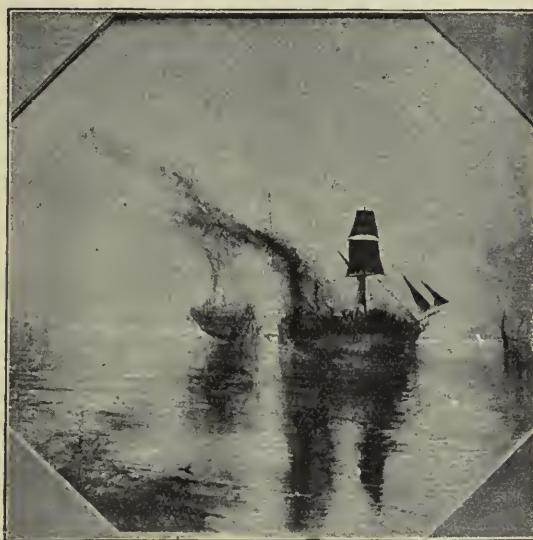
The flag which braved the battle and the breeze,
No longer owns her.

Exhibited at the Academy in 1839, with the above lines cited in the Catalogue. "Of all pictures not visibly involving human pain this is, I believe," says Mr. Ruskin, "the most pathetic ever painted. The utmost pensiveness which can ordinarily be given to a landscape depends on adjuncts of ruin, but no ruin was ever so affecting as this gliding of the vessel to the grave. This particular ship, crowned in the Trafalgar hour of trial

528-544.—THE TURNER GALLERY.

with chief victory—surely if ever anything without a soul deserved honour or affection, we owed them here. Surely some sacred care might have been left in our thoughts for her, some quiet space amid the lapse of English waters? Nay, not so. We have stern keepers to trust her glory to—the fire and the worm. Nevermore shall sunset lay golden robe on her, nor starlight tremble on the waves that part at her gliding. Perhaps, where the low gate opens to some cottage garden, the tired traveller may ask, idly, why the moss grows so green on the rugged wood; and even the sailor's child may not answer, nor know, that the night dew lies deep in the war rents of the wood of the old *Téméraire*." The spirit of the picture—the pathetic contrast of the old ship's past glory with her present end—is caught in the contrast of the sunset with the shadows. The cold deadly shadows of the twilight are gathering through every sunbeam, and moment by moment as you look, you will fancy some new film and faintness of the night has risen over the vastness of the departing form" (for illustration see p. 18).

528. Peace: Burial at Sea of Sir David Wilkie.



TURNER. Peace: Burial at Sea of Sir David Wilkie.

A picture of great interest, as showing Turner's depth of feeling for an old comrade. It represents the burial as it must have appeared from the coast, and was exhibited at the Academy in the year following Wilkie's death (1842), under the title and with the motto given above. Notice the funereal blackness of the sails. "It was very like Turner," said his friend Jones, "to have indicated mourning by this means, probably retaining some confused notions of the death of Ægeus and the black sails of the returning Theseus."

530. Snow Storm: Steamboat off a Harbour's Mouth Making Signals, in Shallow Water, and Going by the Lead.

Exhibited in 1842 under the above title. Notice the precise particulars given, to which Turner added in the Catalogue, "The author was in this storm the night the *Ariel* left Harwich." The use of the term "author" instead of "artist" is the more significant from the following explanation, which Turner once gave to a visitor who was admiring the picture: "I did not paint it to be understood," he said, "but I wished to show what such a scene was like; I got the sailors to lash me

to the mast to observe it; I was lashed for four hours, and I did not expect to escape, but I felt bound to record it if I did."

534. Approach to Venice, looking towards Fusina.

The scene is on the Giudecca Canal, by which in old days the traveller approached Venice from Fusina, seen here on the horizon—

The path lies o'er the sea, invisible;
And from the land we went
As to a floating city, steering in,
And gliding up her streets as in a dream,
So smoothly, silently.—ROGERS's *Italy*.

535. The Sun of Venice Going to Sea.

The *Sun of Venice* (*Sol di Venezia*) is the name of the fishing-boat, and on the mainsail is a painting of Venice with the sun rising. It is characteristic of Turner's instinct in seizing upon the essential aspects of things that he should have been the first artist to call attention to these sails, which are the most striking feature of the marine scenery around the city. The picture is further characteristic of the haunting sense of the transitory nature of beauty, which was always present in Turner's mind. This sentiment was marked in the present picture by the quotation adapted from Gray's *Bard* which Turner affixed to it—

Fair shines the morn, and soft the zephyr blows,
Venezia's Fisher spreads his painted canvas gay
Nor heeds the Demon who in grim repose
Expects his evening prey.

536. Fishing-Boats Bringing a Disabled Ship into Port Ruysdael.

Exhibited in 1844, and interesting, *first*, as an instance of Turner's respect for earlier painters, even when he had long attained to mastery; for the Port Ruysdael was a fiction of the painter, invented to do honour to Jacob Ruysdael, the celebrated landscape-painter (see X. 627). *Secondly*, it is in itself among the best of Turner's sea pictures—perfect in its "expression of the white, wild, cold, comfortless waves of northern sea."

538. Rain, Steam, and Speed.

Exhibited at the Academy in 1844. "The boldest attempt to represent abstract ideas in landscape that ever was made," and the first and greatest attempt to elicit beauty out of a railway train. "The Great Western Railway" was Turner's sub-title, and the bridge is perhaps a recollection of Maidenhead. Notice the devices which the artist employs to aid his representation of speed—the puffs of steam gradually diminishing as they recede, and the little hare running at full speed before the engine. The "driving" rain contributes too to the effect—as also does the contrast with the little boat.

544. Venice. Morning: Returning from the Ball.

Exhibited in 1846, and now much injured, but still capable of fascinating those who have patience to watch the apparent chaos gradually clear into dream-like palaces rising "as from the stroke of the enchanter's wand." This ghost-like Venice, as Turner's later pictures thus show it, is exactly the Venice described by Byron—

In Venice, Tasso's echoes are no more,
And silent rows the songless gondolier;
Her palaces are crumbling to the shore,
And music meets not always now the ear:
Those days are gone—but Beauty still is here.
States fall, arts fade—but Nature doth not die,
Nor yet forget how Venice once was dear,
The pleasant place of all festivity,
The revel of the earth, the masque of Italy.

548-561A.—THE TURNER GALLERY.**548. Queen Mab's Grotto.**

Exhibited in 1846. A piece of painted poetry. Turner's conception of the fairy's grotto seems to be compounded from *A Midsummer Night's Dream*, and from Mercutio's speech in *Romeo and Juliet*—

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and . . .
. . . gallops night by night
Through lovers' brains, and then they dream of love.

But in the realisation of his dream, Turner's grotto is that of Shelley's *Queen Mab* (a personification of the imaginative power) rather than of Shakespeare's.

556. The Battle of Trafalgar (October 21, 1805).**558. A Fire at Sea (unfinished).****559. Petworth Park : Tillington Church in the Distance.****560. Chichester Canal.**

TURNER. Chichester Canal.

Painted in 1829 and unfinished; similar to one of the pictures painted by Turner for the Carved Room at Petworth. "Full of light, and yet solemn, calm, and almost plaintive. There is even gentle movement in it, for the smooth waters glide along and carry us with them into the picture. The old ship fills it with human interest; now no longer buffeted by the waves, this perilous adventurer, this hero of many battles with the winds, rests for a while by a green bank that is fringed with summer trees and long rushes; its little pennant droops listlessly from its tall masts, that rise into the gentle breath of evening, and sink down reflected roots in the living waters."

561a. A Sketch.**564. Virgin and Child, etc.**

Margaritone (of Arezzo, 1216-1293).

A very gaunt and almost forbidding-looking picture, yet of great interest in the history of painting. For Margaritone was, Vasari tells us, "the last of the Italian artists who painted entirely after the Greek (or Byzantine) manner," from which Cimabue and Giotto were the first to depart. In this "Greek manner" there was little attempt to paint things like life. Art was then "symbolic," as the phrase goes, not representative. Certain definite symbols, certain definite attitudes, were understood to mean certain things. Thus the young God is here represented in the form of a man-child; erect, with the assumed dignity of an adult, as He raises His hand to bless the faithful. With His left hand He holds the roll in which are written the names of the faithful saved: it is as a judge that He comes into the world.

Of the scenes on either side of the central piece, the first (on the spectator's left) represents the birth of Christ in a cattleshed. The second, St. John the Evangelist, calm amidst the cauldron of seething oil. The third, incidents in the life of St. Catherine (see 168)—her beheading, her soul's reception by angels, and the burial

of her body by two angels on Mount Sinai. The fourth, St. Nicolas appearing suddenly to some sailors, whom he exhorts to throw overboard a vase given by the devil. In the fifth is St. John resuscitating the body of Drusiana. In the next subject St. Benedict, founder of the Benedictine order, is shown in the act of throwing himself into a thicket of briars and nettles, as he rushes from his cave to rid himself of the recollection of a beautiful woman he had once met in Rome, and whose image now tempts him to leave his chosen solitude. In the seventh, St. Nicolas liberates three innocent men; and in the eighth is represented St. Margaret, patron saint of women in child-birth, whom the devil in the form of a dragon confronts to terrify into abnegation of her Christian faith. Unable to persuade her, he devours her, but bursts in the midst, and by power of the Cross she emerges unharmed.

565. Madonna and Child.

Cimabue (Florentine, 1240-1302).

The changes which Cimabue, the chief founder of the Florentine School, introduced into the art of painting were twofold. In the first place, his pictures show an increase of pictorial skill. This picture is an early one of the master's, and has suffered much from time. Thus in the Madonna's face, which was originally laid in green and painted over thinly, time and restorations have removed this overpainting, and left the green exposed (see also Duccio's, II. 566). The green and purple of her dress also have changed into a dusky tone; but even so the advance in pictorial skill may be seen in the shading of the colours, and the attempt to represent the light and dark masses of the drapery, whereas in earlier pictures the painters had been content with flat tints. But the advance made by Cimabue was even more in spirit than in technical skill. He gave the populace of his day something to look at—and something to love. His Madonna is still a Mater Dolorosa—"our Lady of Pain," but there is an attempt alike in her and in the child, and in the attendant angels, to substitute for the conventional image of an ideal personage the representation of real humanity.

566. Madonna and Child.

Duccio (Sienese, 1260-1340).

Duccio of Buoninsegna did much the same for the Sienese School as Cimabue, with whom he was closely contemporary, did for the Florentine. He was the first, that is to say, who, forsaking partly the conventional manner of the Byzantine School, endeavoured to give some resemblance to nature, and in religious subjects to bring down heaven to earth. In this picture, for instance, the young Christ, instead of being depicted in the act of priestly benediction (as in 564), is shown as a true babe, drawing aside the veil that hides His mother's face. In this little incident one may thus see the tendency which was to lead to the representation of the mother and Child as a Holy Family.

567. Christ on the Cross.

Segna di Buonaventura (Sienese, painted 1305-1326).

568. The Coronation of the Virgin.

School of Giotto (Florentine, 1276-1337).

Giotto—great alike as painter, sculptor, and architect—was the son of a Tuscan shepherd. Cimabue discovered his genius, and carried him off to educate him as a painter. He built the famous "Giotto's Tower" at Florence, and was the chief of the early Florentine painters.

This picture is not by the master himself, but it is characteristic—in its greater *naturalness* and resemblance to human life—of Giotto's work. Cimabue's picture (565)

is felt in a moment to be archaic beside it. Another development which the art of painting owes to Giotto may be well seen in this picture. Notice the pretty passages of colour, as for instance in the dresses of the angels. "Giotto threw aside," says Mr. Ruskin, "all the glitter and all the conventionalism of earlier art, and declared that he saw the sky blue, the table-cloth white, and angels—when he dreamed of them—rosy, and he simply founded the schools of colour in Italy."

569-578. An Altarpiece.

Orcagna (Florentine, about 1308-1386).

Orcagna is one of the many instances of the union of the arts in the Middle Age. His father was a goldsmith, and he himself was distinguished alike as a painter, a sculptor, and an architect—a union which he used to note by signing his pictures "the work of . . . sculptor," and his sculptures "the work of . . . painter." His real name was Andrea di Cione, but he was called by his contemporaries Orcagna, a corruption of Arcagnuolo, the Archangel.

This altarpiece—now in ten compartments—was painted for the church of San Pietro Maggiore (569). In the central compartment—representing the *Coronation of the Virgin*—a model of this church is held by St. Peter (amongst the saints adoring, on the spectator's left). A certain quaint uncouthness is apparent to every one in the picture, but this should not blind us to its wealth of expressive detail.

(570-578.) The nine smaller pictures, now dispersed about this room, were originally placed under the principal picture.

579, 579a. The Baptism of Christ.

School of Taddeo Gaddi (Florentine, 1300-1366).

(579) In the centre is John the Baptist, baptizing Christ; on the left St. Peter, on the right St. Paul. In the picture for the *predella* (the step on the top of the altar, thus forming the base of the altarpiece) is a saint at either end; and then (1) the angel announcing the Baptist's birth, (2) his birth, (3) his death, (4) Herod's feast, and (5) Herodias with John the Baptist's head in a charger. The picture must have been the work of an inferior scholar; but it is interesting to notice that this attempt to tell a consecutive story in his picture, like an epic poem, instead of fastening on some one turning-point in it, like a drama, is characteristic of early art.

(579a) These three panels formed the *cuspidi*, or upper pictures, of the altarpiece. In the centre is the Almighty, on the left the Virgin, on the right Isaiah, holding a scroll with the words (in Latin), "Behold a virgin shall conceive."

580, 580a. An Altarpiece.

Jacopo Landini (Of Casentino, 1310-1390).

Another of the altarpieces (cf. 578) which aimed at giving the whole story of some subject, and thus recall the time when sacred pictures were a kind of "Scripture Graphic." (580) In the *predella* pictures below are (1) St. John distributing alms and baptizing; (2) his vision of revelation in the island of Patmos; (3) his escape from the cauldron of boiling oil; and then, as the subject of the principal picture, his ascension to heaven, for "according to the Greek legend, St. John died without pain or change, and immediately rose again in bodily form and ascended into heaven to rejoin Christ and the Virgin." In the other small pictures and in the pilasters are various saints, and immediately over the central picture are (1) the gates of hell cast down; (2) Christ risen from the dead; (3) the donor of the picture and his family, being presented by the two St. Johns.

(580a) These figures formed the upper portion of the

altarpiece. In the middle is the symbolic representation of the Trinity (seen best on a large scale in I. 727); at the sides are the Virgin and the Angel of the Annunciation.

581. A Group of Saints.

Spinello Aretino (Arezzo, 1333-1410).

582. The Adoration of the Magi.

Fra Angelico (Florentine, 1387-1455). See 663.

583. Battle of St. Egidio (July 7, 1416).

Paolo Uccello (Florentine, 1397-1475).

A picture of great interest both from an historical and from a technical point of view. *First*, it shows us what "an Italian battle was like in the beginning of the fifteenth century, when men wore heavy suits of plate-armour with fantastic crests, and charged with lance in rest and vistor down, and the duties of skirmishing and cutting off stragglers from the main body were performed by crossbowmen in parti-coloured hose." *Secondly*, it shows the beginning of scientific "perspective" (*i.e.* the science of representing the form and dimensions of things as they really look, instead of as we conceive them by touch or measurement to be); the painter is pleased with the new discovery, and sets himself, as it were, the hardest problem in perspective he can find. Note the "foreshortening" of the figure on the ground (objects are said to be "foreshortened" when viewed so that we see their breadth, and not their length—for example, the leg of Titian's Ganymede in 32). So devoted was Paolo to his science that his wife used to complain to her friends that he sat up all night studying, and that the only answer she ever got to her remonstrances was, "What a delightful thing is this perspective!" He had another and a softer passion: he was so fond of birds that he was called Paul of the Birds ("Uccelli").

585. Portrait of a Lady.

Ascribed to Piero della Francesca (Umbrian, 1416-1492).

Piero della Francesca was so-called after his mother: "Francesca's Peter," for, says Vasari, "he had been brought up solely by herself, who furthermore assisted him in the attainment of that learning to which his good fortune had destined him." He was probably a pupil of Paolo Uccello (583), and like that master was a great student of perspective. Notice in 664 the correct "foreshortening" of Christ's feet, and the careful anatomy of the stripping figure. Another respect in which he strove after greater naturalness was in the portraiture of living persons: thus notice in 908 that the angels are clearly studies from real life. Moreover this and the other profile head (758) by him are probably the earliest specimens in the Gallery of pure portraits. Originally they were introduced as donors into altarpieces (807); then as actors in scenes from sacred history (908); here the pictures are simply devoted to recording the likeness of individuals for their own sake.



PIERO DELLA FRANCESCA. Isotta da Rimini. These figures formed the upper portion of the altarpiece.

586. Madonna and Child Enthroned.*Zenobio Macchiavelli* (Florentine, 1418-1479).

Madonna and her babe,
Ringed by a bowery, flowery angel brood
Lilies and vestments and white faces.

589. The Virgin and Child.*Fra Filippo Lippi.***590. Christ Placed in the Tomb.***Marco Zoppo* (Bolognese, painted 1471-1498).**591. The Rape of Helen.***Bonozzo Gozzoli* (Florentine, 1420-1498). See 283.

The earliest picture in the Gallery which was painted for domestic pleasure, not religious service. One of the earliest also in which a classical subject is attempted. It probably formed the cover or end of a box, such as were often commissioned for wedding presents. Hence the choice of subject (which has been variously given as the Rape of Helen and the Rape of the Venetian Brides) and the comic extravagance of the drawing : the bridegroom takes giant strides in lover's eagerness, and the ships scud along with love to speed them.

592. The Adoration of the Magi.*Filippino Lippi* (Florentine, 1457-1504). See 293.**593. Virgin and Child.***Lorenzo di Credi* (Florentine, 1459-1537).**594. The "Holy Money Despisers."***Emmanuel* (Byzantine, about 1660).

The earliest picture in the Gallery (except the Greek portraits in the Vestibule) in order of artistic development, belonging to the Byzantine School (see p. 5). Here we see one of the regulation subjects—Sts. Cosmas and Damianus, martyrs of the fourth century—patron saints of medicine, which they practised without fees—hence their title, the “holy money-despisers.” They are here receiving the Divine blessing. The picture is conventional also in its treatment. Thus the attitude of the hand is the recognised symbol whereby to express that a figure is speaking. So, too, the background is formed by a golden plain, which is meant to represent the air or the sky. The dark blue semicircle surrounding the bust of our Saviour, above the two heads of the saints, has more or less the form of the horizon, and is meant to represent the heaven in which Christ dwells.

595. Portrait of a Lady.*Unknown* (Venetian School, 15th-16th century).**596. The Entombment of Christ.***Marco Palmezzano* (Umbrian, 1456-1537).**597. A Dominican Monk.***Francesco del Cossa* (Ferrarese, painted 1456-1485).

Either St. Dominic himself, or St. Vincentius Ferrer, a pious Spaniard who was a Dominican monk. He points upwards towards a Rosary. For St. Dominic (1170-1221), the founder of the White Friars,—and the great apostle of Faith, as St. Francis, the founder of the Black Friars, was of Works,—had, amongst other aids to devotion, instituted the Rosary—a string of beads of larger and smaller size, by the use of which the faithful secure the due alternation of “Ave Marias” with “Pater Nosters” in their prayers.

598. St. Francis with the “Stigmata.”*Filippino Lippi* (Florentine, 1457-1504). See 293.

So truly did St. Francis in his own works exemplify the life of Christ that, according to the legend of the time, he received also in his own person the wounds (or “stigmata”) of the Crucified One—here visible on his hands. The saint is here represented in glory ; choirs of singing angels encompass him ; but for the saint “the

wounds of His Master are his inheritance, the cross—sign not of triumph but of trial—his reward.” Inscribed on the picture below are some lines from a Latin hymn to St. Francis, exhorting others to follow him, and to advance as he did the standards of their king.

599. The Madonna of the Meadow.*Giovanni Bellini* (Venetian, 1426-1516). See 189.**602. A Pietà.***Carlo Crivelli* (Venetian, painted 1468-1493).

Carlo Crivelli, though a native of Venice, is believed to have studied under Squarcione at Padua. He lived outside the artistic world of his time,—a fact which serves to explain the somewhat conservative character of his art. Thus he adhered to *tempera* painting, and there is a vein of affectation in his pictures which contrasts strongly with the naturalistic tendency in contemporary Venetian art.

603. The Sleeping Bloodhound.*Sir E. Landseer, R.A.* (British, 1802-1873). See 409.

This picture is an instance of Landseer’s astonishing rapidity. The hound, called “Countess,” belonged to Landseer’s friend, Mr. Jacob Bell. She was lying one night on a balcony awaiting her master’s return. She heard the wheels of his gig in the distance, and in leaping down missed her balance, fell between twenty and thirty feet, and died during the night. Next morning (Monday) her master took her to Landseer in hopes of securing a sketch of the old favourite, who had long been waiting for a sitting. By Thursday the picture was finished.

604. Dignity and Impudence.*Landseer.*

“Dignity” is a noble bloodhound of the Duke of Grafton’s breed ; “Impudence” a snappish little Scotch terrier. (For illustration see p. 16.)

605. The Defeat of Comus.*Landseer.*

The victims of Comus’s sorceries (see XVIII. 1182) assumed, as the potion worked its spell, “the inglorious likeness of a beast.” But the wizard’s spell has now been broken, and we see him in the centre of the picture throwing up his magic wand in despair. One of his revel rout still clings appealingly to him, for those who drink of his cup “all their friends and native home forget To roll with pleasure in a sensual sty.” At other times Landseer painted beasts as half human, here he had to paint men and women as half beasts : but he makes their faces human still : notice, for instance, the tears in the eyes of the female monsters.

606. Shoeing.*Landseer.***621. The Horse Fair.** *Rosa Bonheur* (French, 1822-1899).

This is a replica of a picture which was exhibited at the French Salon in 1853, and which made the name of Mdlle. Rosa Bonheur famous. The spirited character and vigour of the picture are in harmony with the subject represented.

623. Madonna and Child.*Girolamo da Treviso* (Venetian, 1497-1544).**624. The Infancy of Jupiter.***Giulio Romano* (Roman, 1492-1546).

Giulio Pippi, called “the Roman,” was born at Rome and was Raphael’s favourite pupil.

625. An Altarpiece.

Il Moretto (Brescian, 1498-1555). See 299.

The principal figure is St. Bernardino of Siena (1380-1444). He was one of the most celebrated preachers of his time; hence the words on the open book which he is represented as holding in his left hand, "Father, I have manifested thy name to men." The Gospel which he preached was "Salvation through Jesus Christ;" hence the circle in his right hand with the monogram "I.H.S." (Jesus Hominum Salvator, Jesus the Saviour of mankind). He came of a noble family, but the secret of his power was his determination to live amongst the poor ones of the earth; hence at his feet are mitres inscribed with the names of the three cities of which he refused the bishoprics. The attendant saints are Jerome, Joseph, Francis (to whose order Bernardino belonged), and Nicholas of Bari. Above is a vision of the only crown to which St. Bernardino aspired—the company of the saints, the Virgin and Child, St. Catherine, and St. Clara. Moretto is said to have always prepared himself by prayer and fasting for any important work of sacred art. Something of his ascetic ideal may be seen in the attenuated figures of his saints.

626. Portrait of a Young Man.

Botticelli (Florentine, 1446-1510). See 226.

627, 628. Waterfalls. *Ruysdael* (Dutch, 1628-1682).

The works of Jacob van Ruysdael, who is usually accounted the greatest of the Dutch landscape-painters, are remarkable for two specialties. First, his painting of falling water (the name Ruysdael appropriately signifies *foaming water*). Secondly, he is remarkable for a certain solemn love of solitude; and this love of nature in itself, undisturbed by the incidents of daily life, distinguishes him from most of his contemporaries.

629. Madonna and Child.

Lorenzo Costa (Ferrarese, 1460-1535).

This picture should be compared with the Perugino in the next room (288), for Lorenzo Costa has been called "the Perugino of Ferrara."

630. Madonna and Child with Saints.

Gregorio Schiavone (Paduan, painted about 1470). See p. 9.

631. Portrait of a Lady.

Ascribed to *Francesco Bissolo* (Venetian, painted 1492-1530).

632, 633. Saints.

Girolamo da Santa Croce (Venetian, painted 1520-1550).

634. The Madonna of the Goldfinch.

Cima da Conegliano (Venetian, painted 1489-1517). See 300.

635. "The Repose." *Titian* (Venetian, 1477-1576). See 3.

The introduction of St. John the Baptist and St. Catherine embracing the Holy Child, and in the distance the angel appearing to the shepherds, serve as the signs-manuals to mark the sacred subject. For the rest it is a simple domestic scene, laid amongst the hills of Cadore, Titian's home.

636. Portrait of a Poet.

Palma Vecchio (Venetian, 1480-1528).

Formerly ascribed to Titian and called "Portrait of Ariosto."

637. Daphnis and Chloe.

Paris Bordone (Venetian, 1500-1570).

Come live with me and be my love,
And we will all the pleasures prove
That hills and valleys, dale and field,
And all the craggy mountains yield.

638. The Virgin and Child, with Saints.

Francia (Ferrarese-Bolognese, 1450-1517). See 179.

639. "Noli Me Tangere!" (see 270).

Francesco Mantegna (Paduan, about 1470-1517).

640. Adoration of the Magi.

Dosso Dossi (Ferrarese, 1479-1542).

641. The Woman taken in Adultery.

Ludovico Mazzolini (Ferrarese, 1480-1528).

642. Christ's Agony in the Garden.

Garofalo (Ferrarese, 1481-1559). See 81.

643. The Capture of Carthagena.

Rinaldo Mantovano (Roman, Early 16th century).

644. The Rape of the Sabines.

Mantovano.

645. Virgin and Child. *Albertinelli* (Florentine, 1474-1515).**646, 647. St. Catherine, St. Ursula.**

Unknown (Umbrian, 15th century).

648. Virgin and Child.

Lorenzo di Credi (Florentine, 1459-1537). See 593.

649. Portrait of a Boy.

Jacopo Carucci, called *Pontormo* (Florentine, 1494-1557).

650. Portrait of a Lady.

Angelo Bronzino (Florentine, 1502-1572).

Dressed in the rich costume of the time. It "is a remarkable thing how much great art depends on gay and dainty gowns. Note, first, in going round these rooms, how fondly all the best painters enjoy dress patterns." Then, note as following from this fact, how much the splendour of the pictures that we most admire depends on splendours of dress. "No good historical painting ever yet existed, or ever can exist, where the dresses of the people of the time are not beautiful."

651. "All is Vanity."

Angelo Bronzino.

Venus, crowned as Queen of Life, yet with the apple of discord in her hand, turns her head to kiss Cupid, whose wings are coloured in Delight, but behind him is the gaunt figure of Jealousy, tearing her hair. Folly, with one foot in manacles and the other treading on a thorn, is preparing to throw a handful of roses. A Harpy, the personification of vain desire and fitful passion, with a human face, but with claws to her feet and with a serpent's body, is offering in one hand a piece of honeycomb, whilst she holds her sting behind her in the other. In one corner, beneath the God of Love, doves are billing and cooing; but over against them, beneath Folly, there are masks, showing the hideous emptiness of human passion. And behind them all is Time, with wings to speed his course and the hour-glass on his shoulders to mark his seasons, preparing to let down the veil which Pleasure, with grapes twined in her hair, and with the scowl of angry disappointment on her face, seeks in vain to lift.

652. Charity.

Francesco Rossi, called Salviati (Florentine, 1510-1563).

The usual pictorial representation of charity as a woman surrounded by children and giving suck is the same as Spenser's description of "Charissa"—

A multitude of babes about her hung,
Playing their sportes, that joy'd her to behold.

653. A Man and his Wife.

Unknown (Flemish School, 15th century).

**654. The Reading Magdalen.**

Unknown (Flemish School, 15th century).

Known for the Magdalen by the small vase at her feet—emblem, with all the religious painters, of the alabaster box of ointment—"the symbol at once of her conversion and her love." In these "reading Magdalens" she is represented as now reconciled to heaven, and magnificently attired. "It is difficult for us, in these days (says Mrs. Jameson), to conceive the passionate admiration and devotion with which the Magdalen was regarded by her votaries in the Middle Ages. The imputed sinfulness of her life only brought her nearer to them. Those who did not dare to lift up their eyes to the more saintly models of purity and holiness took courage to invoke her intercession."

655. The Reading Magdalen.

Bernard van Orley (Flemish, 1491-1542).

656. A Man's Portrait.

Jan Gossaert, called Mabuse (Flemish, 1470-1541).

657. A Dutch Gentleman and Lady with patron saints.

Jacob Cornelissen (Dutch, painted 1506-1553).

658. The Death of the Virgin.

Unknown (German School, 15th century).

659. Pan and Syrinx.

Johann Rottenhammer (German, 1564-1623).

The nymph Syrinx, beloved by Pan and flying from his pursuit, takes refuge among some bulrushes. The god, thinking to grasp her, finds only reeds in his hand. He formed the reeds into a pipe, hence the name of Syrinx given to the "Pan's pipe" (see XIII. 94).

660. A Man's Portrait.

Ascribed to François Clouet (French, 1510-1572).

661. Tracing from Raphael's "Madonna di San Sisto."**663. The Resurrection.**

Fra Angelico (Florentine, 1387-1455).

This painter was a Dominican monk, and was given the name of "Angelico" for his purity and heavenly-mindedness. "He

never," we are told, "took pencil in hand without prayer, and he could not paint the Passion of Christ without tears of sorrow. He was thus able to express the sacred affections upon the human countenance as no one ever did before or since. In order to effect clearer distinction between heavenly beings and those of this world, he represents the former as clothed in draperies of the purest colour, crowned with glories of burnished gold, and entirely shadowless."

The weakness and the strength of the painter are alike well seen in this picture of Christ, with the banner of the resurrection surrounded by the Blessed. The representation of Christ Himself is weak and devoid of dignity; but what can be more beautiful than the surrounding angel choirs, "with the flames on their white foreheads waving brighter as they move, and the sparkles streaming from their purple wings like the glitter of many suns upon a sounding sea, listening in the pauses of alternate song, for the prolonging of the trumpet blast, and the answering of psaltery and cymbal, throughout the endless deep, and from all the star shores of heaven." No two of the 266 figures are alike in face or form, though each is perfect in grace and beauty. In the central compartment the seraphim (red) are on Christ's right, the cherubim (blue) on His left. In the compartment to Christ's left are, amongst other patriarchs and saints, Abraham with the sword, Noah with the ark, Moses with the tables of law, Aaron with his name on his mitre, and below them St. Agnes with the Lamb, and St. Catherine with her wheel. The martyrs bear palms in their hands; some wear wreaths of roses, others the crown of thorns. In the compartment to Christ's left are the Virgin, St. Peter with the keys, and the Evangelists. On the extreme ends on either side are those of the painter's brother Dominicans, in their black robes, who have joined the company of the "Blessed."

Multitudes—multitudes—stood up in bliss,
Made equal to the angels, glorious, fair;
With harps, palms, wedding-garments, kiss of peace,
And crowned and haloed hair.
Glory touched glory, on each blessed head,
Hands locked dear hands never to sunder more:
These were the new-begotten from the dead
Whom the great birthday bore.

664. Deposition of Christ in the Tomb.

Roger van der Weyden (Early Flemish, 1400-1464).

This painter was the chief master (as a teacher that is) of the early Flemish School, and it was he who carried Flemish art into Italy, with the new naturalism and improved technique which Van Eyck has introduced. He is especially praised for his "representations of human desires and dispositions, whether grief, pain, or joy."

Very characteristic in subject and treatment of the northern art. Coupled with their absence of feeling for the beautiful there is in the work of these artists a strange fondness for death—for agonies, crucifixions, depositions, exhumations. Therein they were only meeting the wishes of their patrons. There is a contract, for instance, still in existence in which it is expressly stipulated that the form of our Lord in a picture ordered at Bruges shall be painted "in all respects like a dead man."

665. The Baptism of Christ in Jordan.

Piero della Francesca (Umbrian, 1416-1492). See 585.

666. The Annunciation.

Fra Filippo Lippi (Florentine, 1412-1469). See 248.

667. St. John the Baptist with other Saints.

Lippi.

The "other saints" are Sts. Francis (on his extreme right, with the stigmata), Lawrence, and Cosmas ; on his left Sts. Damianus, Anthony, and Peter Martyr—this last a particularly "human" saint. Lippi was a monk himself, and drew his saints in the human resemblance of good "brothers" that he knew.

668. The Beato Ferretti.

Carlo Crivelli (Venetian, painted 1468-1493). See 602.

669. St. Sebastian, St. Rock, and St. Demetrius.

L'Ortolano (Ferrarese, died about 1525).

St. Sebastian was a Roman soldier, who, having turned Christian, was bound to a stake and shot with arrows. The archers left him for dead ; but when his friends came to take his body away, it was found that he yet breathed. So they tended him night and day, until he had wholly recovered. Arrows have in all times been the emblem of pestilence ; and St. Sebastian became from this legend the patron saint of the plague-stricken. He is here represented with St. Rock (on his right), another similar patron (see 735), and (on his left) with St. Demetrius, who like St. Sebastian was a Roman soldier and Christian convert.

It is instructive to compare the noble use of the legend made in this picture, in which the great technical skill of the painter is subordinate to the beautiful display of a sacred legend, with the St. Sebastian of Pollajuolo (see 292), in which, as we have seen, the subject is used for the display of such skill.

670. A Knight of St. Stephen.

Angelo Bronzino (Florentine, 1502-1572).

He wears the robes of his order (with a red cross bordered with yellow), an order established by Cosimo, Duke of Tuscany, and charged with the defence of the coasts against pirates.

671. Madonna and Child Enthroned.

Garofalo (Ferrarese, 1481-1559).

Originally the principal altarpiece of the church of San Guglielmo (St. William) at Ferrara. Hence the introduction of that saint (on the left)—a beautiful face, into which the artist has put, one may think, all his local piety. The saint is in armour, for William—the institutor of the hermit order of Gulielmites—was originally a soldier, and was "given," says one of his biographers, "into a licentious manner of living, too common among persons of that profession." Beside him stands St. Clara, "the very ideal of a gray sister, sedate and sweet, sober, steadfast, and demure." She gazes on a crucifix, for she too had renounced the pomps and vanities of the world. Her wealth of golden hair was cut off, it is said, by St. Francis ; her fortune she gave to hospitals, and herself became the foundress of the Order of "Poor Clares." St. Francis stands on the other side of the throne, and beside him is "good St. Anthony" (see 198).

672. His Own Portrait (1640).

Rembrandt (Dutch, 1607-1669). See 45.

673. "Salvator Mundi."

Antonello da Messina (Venetian, 1444-1493).

Christ, as "the Saviour of the world," stands with His fingers on the edge of a parapet, giving the blessing and gazing into eternity. A picture of interest as being the earliest known work (it is dated 1465) of Antonello of Messina in Sicily, who is famous as the man by whom the art of painting in oils, as perfected by the Van Eycks (see XII. 186), was introduced to Venice.

674. Portrait of a Lady.

Paris Bordone (Venetian, 1500-1570).

A splendid specimen of this painter's portraits, and a type of the face which meets one in nearly every Gallery of Europe. The type is that of a cruel and somewhat sensual beauty—

Cold eyelids that hide like a jewel
Hard eyes that grow soft for an hour ;
The heavy white limbs, and the cruel
Red mouth like a venomous flower.

675. Portrait of Mary Hogarth.

William Hogarth (British, 1697-1764). See 112.

The eldest of the artist's two sisters—the family likeness to himself in 112 is unmistakable.

677. Lewis as the "Marquis" in "The Midnight Hour."

Sir Martin Shee, P.R.A. (British, 1770-1850).

William Thomas Lewis, known as "Gentleman Lewis" from the elegance of his deportment, was the leading light comedian of his time.

678. Study for a Portrait.

T. Gainsborough, R.A. (British, 1727-1785). See 684.

679. The Portrait of an Astronomer.

Ferdinand Bol (Dutch, 1616-1680).

680. The Miraculous Draught of Fishes.

Van Dyck (Flemish, 1599-1641). See 49.

681. Captain Orme.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.

Richard Orme (Coldstream Guards) was aide-de-camp, with Washington, to General Braddock (with whom he was a great favourite) in America during the campaign of 1755.

683. Mrs. Siddons (1755-1831).

T. Gainsborough, R.A. (British, 1727-1788).



T. GAINSBOROUGH. Mrs. Siddons.

Gainsborough, the rival of Reynolds in portraiture and of Wilson in landscape, was born at Sudbury in Suffolk, and it was the Suffolk woods that he always loved to paint. With regard to his portraits, a certain resemblance to Reynolds is what first strikes the spectator. They were contemporaries, and all the little peculiarities of the age—often too the actual sitters—are the same in pictures by them both. But in Gainsborough's portraits there is an especial charm of pathetic tenderness, a tinge of melancholy, which it is difficult to attribute to all the persons who have sat to him, and which appears in his landscapes as well as in his portraits.

A portrait of the great actress, Sarah Kemble, Mrs. Siddons, taken in her twenty-ninth year, the year after Reynolds painted her as the Tragic Muse. In the stately face depicted by Gainsborough—severe even in its beauty—one sees stamped the character of the actress who turned the heads of half the town, but never herself lost her self-restraint, and who was as celebrated for the blamelessness of her private life as for her command of passion on the stage. "One would as soon think of making love to the Archbishop of Canterbury," said one of her admirers. The strong sharply-defined features repeat the tale of her hardness and haughtiness. "Damn it, madam," said Gainsborough, after working at this portrait for some time in silence, "there is no end to your nose." Note, too, the finely-formed eyebrows: their extreme flexibility was one of the secrets of her art, and lent expressive aid to eyes brilliantly beautiful and penetrating.

684. Ralph Schomberg, M.D.

Gainsborough.

685. Showery Weather.

Meindert Hobbema (Dutch, 1638-1709).

Hobbema, who disputes with Ruysdael the place of best Dutch landscape-painter, was his pupil. Ruysdael is the painter of the solitude of nature, of rocks and waterfalls; Hobbema of the Dutch fields "with dwellings sprinkled o'er." The pervading tone of Ruysdael is dark and sombre; that of Hobbema is drowsy and still. A second characteristic of Hobbema is his fondness for oak foliage, and a certain "nigglingness" in his execution of it.

686. The Virgin and Child.

Hans Memlinc (Early Flemish, 1430-1494).

Memlinc is one of the leading members of the "Purist" School (see 663, and p. 7)—the Fra Angelico, one may say, of Flanders.

In front is a portrait of the donor of the picture. On the Virgin's left is St. George with the dragon—not a very dreadful dragon, either—"they do not hurt or destroy" in the peaceful gardens that Memlinc fancied. Notice how the peaceful idea is continued in the man returning to his pleasant home in the background to the left. The Virgin herself is typical of the feminine ideal in early Flemish art. "The high forehead of the Virgin and wide arching brows tell of her intellectual power, her rich long hair figures forth the fulness of her life, her slim figure and tiny mouth symbolise her purity, her mild eyes with their drooping eyelids discover her devoutness, her bent head speaks of humility. The supreme and evident virtue which reigns in all these Madonnas is an absolute purity of heart."

687. St. Veronica.

School of Meister Wilhelm of Cologne (Early German, died 1378).

This "Master William" (mentioned in an old chronicle as having "painted a man as though he were alive") is the first artist who emerges in the North as an individual painter—painting

before his time being a mere appendage of other arts, and the work solely of guilds.

The subject of this picture is the compassionate woman whose door Christ passed when bearing His cross to Calvary. Seeing the drops of agony on His brow she wiped His face with her napkin, and the true image (*Vera Icon*: hence her name) of Christ remained miraculously impressed upon it—the Christ-like deed thus imprinting itself ever upon her.

688. Landscape with Cattle.

James Ward, R.A. (British, 1769-1859).

689. Household Heath, near Norwich.

Old Crome (British, 1768-1821).

John, called "Old," Crome to distinguish him from his eldest son, J. B. Crome, who was also a landscape-painter of repute, was the founder of the society of Norwich artists; and it was the scenery around Norwich that he chiefly loved to paint. His affection for his art is well illustrated by the record of his dying words. "John, my boy," he said to his son, "paint, but paint for fame; and if your subject is only a pig-stye—dignify it."

"A work the simplicity of which is so great that only a master could have imparted to it any character. In this plot of ground, which not a breath of wind ruffles, not a sound disturbs, one might imagine oneself as far from the busy town as anywhere in the world. It is the desert in its majesty."

690. His Own Portrait.

Andrea del Sarto (Florentine, 1486-1531).

(For illustration, see p. 6.) Mr. Browning's poem setting forth the pathos of the artist's life, is the best commentary on this portrait. The real name of Andrea del Sarto—Andrew of the Tailors, so called from his father's trade—was Andrea Angelini (son of Angelo); his monogram, formed of two inverted A's, may here be seen on the background to the left. The Italians called him "the faultless painter"—faultless, they meant, in all the technical requirements of painting. But men may be "faultily faultless;" and what he lacked was just the one thing needful—the consecration and the poet's dream, which lift many works by less skilful hands than his into the higher region of imaginative art. There is a pensive melancholy in his face which suggests to the poet to make Andrea conscious of his own shortcomings compared with some of his rivals—

Their works drop groundward, but themselves, I know,
Reach many a time a heaven that's shut to me, . . .
My works are nearer heaven, but I sit here.

691. "Ecce Homo."

Ascribed to Lo Spagna (Umbrian, painted 1503-1530).

692. St. Hugo, Bishop of Grenoble.

Ludovico da Parma (early 16th century).

693. St. Catherine of Alexandria

(see 168). *Pinturicchio* (Umbrian, 1454-1513).

Bernardino di Betto, commonly called Pinturicchio, "the little painter," was an assistant of Perugino.

694. St. Jerome in his Study.

Catena (pupil of Bellini, died 1531).

Besides translating the Bible, St. Jerome (see 227) is famous as a founder of the monastic system, "of the ordered cell and tended garden where before was but the desert and the wild wood." This picture shows us the

inside of monastic life. St. Jerome with the scholar's look of quiet satisfaction is deep in study ; his room has no luxury, but is beautiful in its grace and order ; the lion, who seems here to be sharing his master's meditation, and the partridge, peering into the saint's slippers, speak of the love of the old monks for the lower animals ; and the beautiful landscape seen through the open window recalls the sweet nooks which they everywhere chose and tended for their dwelling. The effect of the whole picture is to suggest the peaceful simplicity of the old religious life in contrast to the "getting and spending" with which we now "lay waste our powers."

695. Madonna and Child.

Andrea Previtali (Bergamese, 1480-1528).

696. Marco Barbarigo.

Unknown (Flemish School, 15th century).

He was Venetian Consul in London in 1449, and holds in his hand a letter addressed to him there.

697. Portrait of a Tailor.

Moroni (Bergamese, 1525-1578).

Moroni, a pupil of Moretto (299), was a painter without honour in his own country, and when people from Bergamo came to Titian to be painted, he used to refer them to their own countryman—no better face painter, he would tell them, existed. In his best works he was more than a face painter and pierced beyond the surface till he reached the soul of the sitter.



MORONI. Portrait of a Tailor.

A "speaking likeness"—considered by some critics the best portrait in the Gallery. "The tailor's picture is so well done," says an old Italian critic, "that it speaks better than an advocate could." A portrait that enables one, moreover, to realise what was once meant by a "worshipful company of merchant tailors." He is no Alton Locke—no discontented "tailor and poet;" neither is he a great man with ambitions of rising above his work. He is well-to-do—notice his handsome ring; but he has

the shears in his hands. He does the work himself, and he likes the work. He is something of an artist, it would seem, in clothes : his jacket and handsome breeches were a piece of his work, one may suppose; and the artist has caught and immortalised him, as he is standing back for a minute to count the effect of his next cut.

698. The Death of Procris.

Piero di Cosimo (Florentine, 1462-1521).

Piero's peculiarities are well known to readers of George Eliot's *Romola*, and the first impression left by this picture—its quaintness—is precisely typical of the man. His fondness for quaint landscape ("he would sometimes stand beside a wall," says Vasari, "and image forth the most extraordinary landscapes that ever were") may here be seen too.

In the story of the death of Procris the ancients embodied the folly of jealousy. For Procris being told that Cephalus was unfaithful, straightway believed the report and secretly followed him to the woods, for he was a great hunter. And Cephalus called for "Aura," the Latin for breeze, for Cephalus was hot after the chase: "Sweet air, O come," and echo answered, "Come, sweet air." But Procris, thinking that he was calling after his mistress, turned to see, and as she moved she made a rustling in the leaves, which Cephalus mistook for the motion of some beast of the forest, and let fly his unerring dart, which Procris once had given him.

699. Agostino and Niccolo Della Torre.

Lorenzo Lotto (Venetian, 1480-1555).

Agostino was Professor of Medicine in the University of Padua; he holds a copy of "Galen," the most celebrated of the ancient medical writers, in his hand.

700. The Holy Family.

Bernardino Lanini (Lombard, 1508-1578).

701. The Coronation of the Virgin.

Justus (of Padua, died 1400).

702. Madonna and Child.

Unknown (Umbrian School, 15th century).

703. Madonna and Child.

Pinturicchio (Umbrian, 1454-1513). See 693.

704. Cosimo, Duke of Tuscany.

Angelo Bronzino (Florentine, 1502-1572).

A contemporary portrait of the great Medici, the first "Grand Duke" of Tuscany (ruled 1537-1564) who "joined daring to talent and prudence," and though "he could practise mercy in due season," was yet "capable of great cruelty." No one will doubt this last element in his character who notices here that large protruding under lip of his.

705. Sts. Matthew, Catherine, and John.

Ascribed to Stephan Lochner (Early German, died 1451).

706. Presentation of Christ in the Temple.

The Master of the Lyversberg Passion (German, died about 1490).

Notice the quaint pointed shoes, and the touch of realism in making the foot of Simeon, as he advances to receive the child from its mother, come half out of his slipper.

707. St. Peter and St. Dorothy.

Master of the Cologne Crucifixion (German, early 16th century).

Part of an altarpiece, the rest of which is in the Munich Gallery, by an artist whose name is unknown,

and who is therefore called after his principal work. It has been well said of him that "he succeeded in giving an intense expression of transient emotion to the faces; but by endeavouring to lend a sympathetic action to the whole figure, he has exaggerated the action into distortion." Look, for instance, at the comic contrast between St. Peter's big foot and St. Dorothy's pointed little shoe—between what is almost a leer on his face and the "mincing" affectation on hers. St. Peter is distinguished of course by the keys; St. Dorothy by the basket of flowers—the flowers which she sent to Theophilus in token of the truth of the faith in which she died: "carry these to Theophilus, say that Dorothea hath sent them, and that I go before him to the garden whence they came and await him there."

708, 709. Madonna and Child.

Unknown (Early Flemish, 15th century).

710. Portrait of a Monk.

Unknown (Early Flemish, 15th century).

711, 712. "Mater Dolorosa" and "Ecce Homo."

Roger van der Weyden (Early Flemish, 1400-1464). See 664.

713. Madonna and Child.

Jan Mostaert (Early Dutch, 1474-1555).

714. Madonna and Child.

Cornelis Engelbertsz (Early Dutch, 1468-1533).

715. The Crucifixion.

Joachim Patinir (Early Flemish, died 1524).

716. St. Christopher.

Patinir.

One of the earliest attempts in painting to tell the beautiful legend of Christopher (the Christ bearer), the hermit ferryman who, "having sustained others in their chief earthly trials, afterwards had Christ for companion of his own."

717. St. John on the Island of Patmos.

Patinir.

718. Christ on the Cross.

Ascribed to Hendrik Bles (Flemish, 1480-1551).

719. The Reading Magdalen.

Ascribed to Bles.

720. A "Repose."

Jan van Schorel (Dutch, 1495-1562).

721. Portrait of a Lady.

Schorel.

722. A Lady's Portrait.

Ascribed to Sigmund Holbein (German, 1465-1540).

724. Our Lady of the Swallow.

Carlo Crivelli (Venetian, painted 1468-1493). See 602.

725. An Experiment with the Air-Pump.

Wright of Derby (British, 1734-1797).

A family party is grouped round a table to see an experiment with the air-pump, which was still somewhat of a novelty in England.

726. Christ's Agony in the Garden.

Giovanni Bellini (Venetian, 1426-1516). See 189.

An early work of the master, painted probably about 1455 (half a century earlier than the Doge's portrait, 189), but interesting as showing the advance made by him in landscape. It is "the first twilight picture with clouds rosy with the lingering gleams of sunset."

727. The Trinity.

Francesco Pesellino (Florentine, 1422-1457).

The conventional Italian representation of the mystery of the Trinity. The Son on a crucifix is supported by the Father, whilst the Holy Spirit in the form of a dove hovers over the head of the Son.

728. Madonna and Child.

Beltraggio (Lombard, 1467-1516).

729. The Adoration of the Kings.

Vincenzo Foppa (Lombard, 1425-1492).

732. A Canal Scene.

Aart van der Neer (Dutch, 1603-1677).

733. The Death of Major Peirson (January 6, 1781).

J. S. Copley, R.A. (British, 1737-1815).

"The French invaded Jersey, stormed St. Helier's, took the commander prisoner, and compelled him to sign the surrender of the island. Major Peirson, a youth of twenty-four, refused to yield, collected some troops, charged the invaders with equal courage and skill, but fell himself in the moment of victory by a ball aimed deliberately at him by a French officer, who fell in his turn, shot through the heart by the African servant of the dying victor."

734. A Milanese Lawyer.

Andrea Solaro (Lombard, 1460-1520).

A portrait (dated 1505) of the artist's friend, a Milanese lawyer, whose name, John Christopher Longoni, is written on a letter in his right hand. He wears the gown and cap (not unlike that still worn by French advocates) of his profession. On the bottom of the panel is a Latin inscription which, literally interpreted, runs, "Not knowing what you have been or what you may be, may it for long be your study to be able to see what you are," i.e. by looking at this picture of yourself—a neatly-turned compliment at once to the painter and his subject: the picture is to last for many a long year, and the lawyer for many a long year is to grow no older.

735. St. Rock with the Angel.

Paolo Morando, called *Cavazzola* (Veronese, 1486-1522).

St. Rock is the patron of the sick and plague-stricken. The legend says that he left great riches to travel as a pilgrim to Rome, where he tended those sick of the plague, and by his intercession effected miraculous cures. At last he became himself plague-stricken, and with a horrible ulcer in his thigh he was turned out into a lonely wood. He has here laid aside his pilgrim staff and hung his hat upon it, and prepared himself to die, when an angel appears to him and drops a fresh rose on his path. There is no rose without a thorn, and no thorn in a saint's crown without a rose. He bares his thigh to show his wound to the angel, who (says the legend) dressed it for him, whilst his little dog miraculously brought him every morning a loaf of bread.

736. A Venetian Senator.

Francesco Bonsignori (Veronese, 1455-1519).

737. A Waterfall.

Ruysdael (Dutch, 1628-1682). See 627.

739. The Annunciation.

Carlo Crivelli (Venetian, painted 1468-1493). See 602.

Mary is kneeling in her chamber, the angel of the Annunciation (beside him Emidius, the patron saint of

Ascoli, with a model of the city in his hand) is outside in the court, but she cannot see him, for a wall stands between them—"a treatment of the subject which may be intended to suggest that the angel appeared to her in a dream." The rest of the picture is very characteristic, in two features, of mediæval art. First, it was never antiquarian. No mediæval painter made the Virgin a Jewess; they nationalised her, as it were, and painted her in the likeness of their own maidens. So in the scenery, it was the likeness of their own homes and their own country. Here for instance is a perfectly true representation of the trim and dainty architecture of Italy in her glorious time. And secondly, the picture shows the pleasure the painters took in their accessories, and the frank humour—free at once from irreverence and from gloom—with which the Venetians especially approached what was to them a religion of daily life. Notice especially the little girl at the top of the steps on the left, looking round the corner.

740. Madonna and Child. *Sassoferrato* (Eclectic, 1605-1685).

741. The Dead Orlando.

Velazquez (Spanish, 1599-1660). See 197.

The closing scene, according to one of the many legends, in the history of that "peerless paladin," Orlando, or Roland, who was slain at the battle of Roncesvalles, when returning from Charlemagne's expedition against the Saracens in Spain. Invulnerable to the sword, he was squeezed to death by Bernardo del Carpio. He lies, therefore, prostrate, but fully dressed and armed, his right hand resting on his chest, his left on the hilt of his famous sword. Over the dead man's feet there hangs from a branch a small brass lamp, the flame of which, like the hero's life, has just expired. On either side are the skulls and bones of other "paladins and peers who on Roncesvalles died."

742. A Lawyer. *Moroni* (Bergamese, 1525-1578). See 697.

744. The "Garvagh Madonna."

Raphael (Umbrian, 1483-1520). See 1171.



RAPHAEL. The "Garvagh Madonna."

This picture—named after its former owner, Lord Garvagh—belongs to Raphael's third or Roman period. The devotional character of the Umbrian School has entirely disappeared. In the "Ansiedei Madonna" (1171) the divinity of the Virgin is insisted on; and above her throne is the inscription, "Hail, Mother of Christ." But here the divinity is only dimly indicated by a halo. And as the Madonna is here a merely human mother, so is the child a purely human child. The saints in contemplation of the Ansiedei are replaced by a little St. John, and the two children play with a pink.

745. Philip IV, King of Spain.

Velazquez (Spanish, 1599-1660). See 197.

One of the finest portraits in the world—in Velazquez's later and most perfect manner. By comparing the face in its youth (1129) with its middle age here, one can almost trace the king's career. In youth we see him cold and phlegmatic, but slender in figure, graceful and dignified in bearing, and with a fine open forehead. But the young king was bent on ease and pleasure, and his minister Olivares did nothing to persuade him into more active kingship. The less pleasing traits in his character have, in consequence, come to be deeper impressed at the time of this later portrait. He was devoted to sport, and the cruelty of the Spaniard is conspicuous in the lip—more underhung now than before. In the growth of the double chin and yet greater impassiveness of expression, one may see the traces of his "talent for dead silence and marble immobility" (for illustration, see p. 14).

746. A Landscape with Ruins.

Ruysdael (Dutch, 1628-1682). See 627.

747. St. John the Baptist and St. Lawrence.

Ascribed to Hans Memling (Early Flemish, 1430-1494). See 686.

St. Lawrence may always be distinguished by his gridiron—the emblem of his martyrdom.

748. Madonna and Child, with St. Anne.

Girolamo dai Libri (Veronese, 1474-1556).

749. The Giusti Family of Verona.

Niccolò Gioffino (Veronese, painted 1486-1518).

750. The Doge Giovanni Mocenigo.

Carpaccio (Venetian, 1450-1522).

This picture is by no means a worthy representation of Vittore Carpaccio, whose work can be properly seen only at Venice.

This picture was commissioned by Giovanni Mocenigo (who reigned over Venice 1477-1485), to be presented by him, according to the custom with reigning doges, to the Ducal Palace. The scene selected represents the doge kneeling before the Virgin and begging her protection on the occasion of the plague of 1478. The gold vase on the altar before the throne contains medicaments, for which, according to the inscription below, a blessing is invoked: "Celestial Virgin, preserve the City and Republic of Venice and the Venetian State, and extend your protection to me if I deserve it." Behind the doge is his patron saint St. John, on the opposite side is St. Christopher.

751. Madonna and Child.

Giovanni Santi (Umbrian, 1440-1494).

A picture by the father of Raphael. Compare its hard and not very pleasing outlines with the soft grace of the son.

752. Madonna and Child.

Lippo Dalmasio (Early Bolognese, painted 1376-1410).

753. On the Road to Emmaus.

Altobello Melone (Cremonese, painted about 1500).

754. Portraits of Two Gentlemen.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.



Sir JOSHUA REYNOLDS. Portraits of Two Gentlemen.

A charming portrait of two young connoisseurs of the time, painted in 1778-1779. They are here shown as kindred spirits, brought together by their common love of the arts; but their subsequent careers were tragically different. The elder man, on the spectator's left, is the Rev. George Huddesford, who in his youth was a painter and a pupil of Sir Joshua. His companion is Mr. John Codrington Warwick Bampfylde, who was the author of some pretty sonnets, but who afterwards went mad, in consequence, it is said, of a hopeless passion.

755, 756. Rhetoric and Music.

Melozzo of Forli (Umbrian, 1438-1494).

These pictures are two of a series of seven, which were painted to decorate the library of the Ducal Palace at Urbino. The series represented symbolically the seven arts—grammar, rhetoric, logic, arithmetic, music, geometry, and astronomy—which, until the close of the Middle Ages, formed the curriculum of a liberal education. Notice in both pictures that the figures of the learners are kneeling—an attitude symbolical of the spirit of reverence and humility which distinguishes the true scholar, whilst the figures representing the sciences to be learned are seated on thrones—symbolical of the true kingship that consists in knowledge.

757. Christ Blessing Little Children.

School of Rembrandt (Dutch, 1607-1669). See 43.

This is one of the nation's conspicuously bad bargains.

It was bought in 1866 as a Rembrandt and at a Rembrandt price (£7000), but was soon recognised as being only a work by some pupil.

758. The Countess Palma of Urbino.

Piero della Francesca (Umbrian, 1416-1492). See 585.

759. The Remorse of Judas.

Edward Armitage, R.A. (British, born 1817: still living).

760. Portrait of a Parish Clerk.

Thomas Gainsborough, R.A. (British, 1727-1788). See 683.

The "charm of pathetic tenderness and tinge of melancholy," noticed above as characteristic of Gainsborough's portraits, is not absent from the face of the parish clerk, who raises his eyes from the Bible in front of him to look toward the light.

766, 767. Heads of Saints.

Domenico Veneziano (died 1461).

768. Sts. Peter and Jerome.

Antonio Vivarini (Venetian, died 1470).

For a remark on this picture see p. 8.

769. St. Michael and the Dragon.

School of Piero della Francesca (Umbrian, 1416-1492). See 585.

St. Michael, the angel of war against the dragon of sin, stands triumphant over his foe—emblem of the final triumph of the spiritual over the animal and earthly part of our nature. Christian art, from its earliest times, has thus interpreted the text, "The dragon shalt thou trample under foot."

770. Leonello d'Este.

Giovanni Oriolo (Ferrarese, painted about 1450).

Leonello was Marquis of Ferrara, 1441-1450. His mild and kindly face agrees well with what is known of his life.

771. St. Jerome in the Desert.

Bono (Ferrarese-Venetian, painted about 1460).

St. Jerome (for whom see 227 and 694) is in the desert, deep in thought; his lion couched at his feet keeps his master's thoughts company as faithfully as a scholar's dog. The desert is here shown as the saint's study; notice, especially, the little table that the rock makes behind him for his books.

772. Madonna and Child Enthroned.

Cosimo Tura (Ferrarese, 1420-1498).

773. St. Jerome in the Desert.

Tura.

For the story of St. Jerome, see 227. Note here the company of birds and beasts—an owl sits in sedate wisdom above the saint, his familiar lion is walking to the stream for water, and in the crannies and ledges are other animals to keep the saint company.

774. Madonna and Child.

Unknown (Early Flemish, 15th century).

775. An Old Woman (dated 1634).

Rembrandt (Dutch, 1607-1669). See 45.

An old lady, eighty-three years of age (as the inscription shows). Notice the affectionate fidelity with which Rembrandt paints the wrinkled faces of old age. For illustration see p. 12.

776. St. Anthony and St. George.

Vittore Pisano (Veronese, 1380-1455).

The earliest picture of the Veronese School in the Gallery. Pisano was famous as the inventor of a method of casting medals. In the frame here casts from two of his medals are inserted—the one above is of Leonello d'Este, his patron, for whom this picture was probably painted, and whose portrait by a pupil of Pisano hangs in Room V. (770).

St. Anthony—the hermit saint whose temptations have passed into a proverb (see 198)—carries a bell, for “it is said that the wicked spirits that be in the region of the air fear much when they hear the bells ringen,” and a staff, another means of exorcising the devil; whilst the boar, now tamed into service, is symbolical of the demon of sensuality which St. Anthony vanquished. The dragon whom St. George slew represents the same sensual enemy. St. George conquered by fighting, St. Anthony by fasting. But over them both, as to all who overcome, the heavens open in beatific vision, for though there be diversity of gifts it is the same spirit.

777. Madonna and Child.

Paolo Morando (Veronese, 1486-1522).

A picture of great beauty, which goes far to justify the painter's description as “the Raphael of the Veronese School.”

778. Madonna and Child.

Pellegrino da San Daniele (Venetian, died 1547).

779, 780. Family Portraits.

Ambrogio Borgognone (Lombard, 1455-1523).

On the left (779) a group of nine men, above them a hand, probably of some patron saint; on the right (780) a group of thirteen women, kneeling (apparently) by the side of a tomb.

781. Raphael and Tobias.

School of Verrocchio, or Pollajuolo (Florentine, 15th century).

The book of Tobit in the Apocrypha was a favourite subject of illustration with the mediæval painters. Here we see the angel Raphael leading the young Tobias into Media, where he was to marry Sara, his rich kinswoman. But she was haunted by an evil spirit, who had slain her seven husbands, each on their wedding-day, and the angel bade Tobias take the gall of a fish wherewith afterwards to heal his father's blindness, and its heart and liver wherewith to drive away the evil spirit from his bride. Tobias is carrying the fish, Raphael has a small box for the gall. The “rising step” and the “springy motion in his gait” are characteristic of him who was the messenger of heaven, the kindly companion of humanity.

782. Madonna and Child.

Botticelli (Florentine, 1447-1510). See 226.

783. The Exhumation of Bishop Hubert.

Unknown (Early Flemish, 15th century).

St. Hubert, a nobleman of Aquitaine and a famous sportsman, was converted, says the legend, by the apparition of a milk-white stag bearing the crucifix between his horns. He turned hermit, and afterwards became Bishop of Liège. Thirteen years after his burial in that city his body was disinterred and found to be still entire—even his episcopal robes being without spot or stain.

This is the subject of the present picture. On the altar behind the principal group stands a shrine, on which is a little figure of St. Hubert with his hunting-horn. The royal personage assisting represents Louis le Débonnaire.

Though it is thus an historical picture, the artist takes the characters from his own time, and the heads, like miniatures in character and delicacy of expression, are doubtless portraits—the whole scene being a picture of a Flemish Cathedral on some festival day. Notice the man flattening his nose against the pillar on the left, with a jeering expression, as if he “didn't half believe it all.” It is a piece of living “grotesque.”

784. William Siddons.

J. Opie, R.A. (British, 1761-1807).

The man who for thirty-three years was known to the world as “the husband of Mrs. Siddons”—a part which he played to better purpose than those he assumed on the stage. The Rev. Bate Dudley (see XVI. 1044), when engaging the young couple on Garrick's behalf, reported the husband as being “a damned rascally player, though seemingly a very civil fellow.” “He was just the man,” says Mrs. Siddons's biographer, “to fascinate a young and high-spirited girl: good-looking, calm, sedate, even-tempered, not overburdened with brain-power, and not too much will of his own.”

785. Mrs. Siddons.

Sir T. Lawrence, P.R.A. (British, 1760-1830). See 129.

A portrait of the great actress (see 683) in middle age.

787. The Siege and Relief of Gibraltar.

J. S. Copley, R.A. (British, 1737-1815).

This is a sketch for the large picture at the Guildhall. The scene represented is the famous repulse of the floating batteries towards the end of the siege which Gibraltar, under the command of Sir George Eliott (afterwards Lord Heathfield, see XVI. 111), sustained from the combined land and sea forces of France and Spain during the years 1779-1783.

788. An Altarpiece.

Carlo Crivelli (Venetian, painted 1468-1495). See 602.

789. Group of the Baillie Family.

T. Gainsborough, R.A. (British, 1727-1785). See 683.

790. The Entombment of Christ.

Michael Angelo Buonarroti (Florentine, 1475-1564).

Michael Angelo is one of the greatest names in the history of art. He was at once painter, sculptor, architect, and man of action, being appointed commissary-general of the fortifications at Florence in 1529. Something of “the grand style” which is characteristic of his art was reflected in his life. He passed most of it at Rome, amidst the petty intrigues of a debased Court; but he never placed his self-respect in jeopardy. To the greatness of his reputation as an artist two tributes may here be mentioned. Raphael “thanked God that he was born in the days of Michael Angelo,” and Sir Joshua Reynolds says, in his *Discourses*, that “to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man.”

The spectator who comes with such praises sounding in his ears to this picture will probably be much disappointed. But this is one of Michael Angelo's few oil paintings—a vehicle which he did not like, and of which he said that it was only fit for women and children. Then, secondly, the picture, like so many of his works, is unfinished. It is, however, characteristic of the period when the old unscientific art had passed away, and “the dead Christ was thought of as an available subject for the display of anatomy.”

794. A Dutch Courtyard.*Pieter de Hooch* (Dutch, 1630-1681).

There is "superb quiet painting" about this artist's works which make them very delightful.

The whole picture, in its cheerful colour and dainty neatness, seems to reflect the light of a peaceful and happy home, in which everything is done decently and in order. Every day one thinks the good housewife will thus look to see that the dinner is duly prepared; every day the husband will thus walk along the garden sure of her happy greeting.

796. A Vase of Flowers.*Jan van Huysum* (Dutch, 1682-1740).**797. A Man's Portrait.** *Cuyjp* (Dutch, 1620-1691). See 53.**798. Cardinal Richelieu.***Philippe de Champaigne* (French, 1602-1674).

This picture was painted for the Roman sculptor Mocchi to make a bust from, hence the two profiles as well as the full face. Over the profile on the right are the words (in French), "of the two profiles this is the better." So can one well believe: in the compressed lips, the merciless eyes, the iron-gray hair and prominent nose one sees the great Cardinal Minister of Louis XIII, and the maker of France. In the full face one sees rather the man who was also a princely patron of the arts and artists (of De Champaigne amongst their number), and the founder of the French Academy.

802. The Madonna of the Cherry.*Bartolommeo Montagna* (Venetian, died 1523).**803. The Circumcision of Christ.***Marco Marziale* (Venetian, painted 1492-1507).

No picture in the Gallery is richer than this in decorative design. Note first the varied and beautifully-designed patterns in the mosaics of the church—recalling one of the domes of St. Mark's. Then the lectern, covered with a cloth, and the delicately-embroidered border, wrought in sampler stitch, deserve close examination. The cushion above this, and the tassels, formed of three pendent tufts of silk hung on to a gold embroidered ball, offer good decorative suggestions to the trimming manufacturer. Note, too, the sumptuous robe of raised red velvet, such a fabric as Venice was then winning industrial renown by weaving.

804. Madonna and Child Enthroned.*Marziale.***805. Peeling Pears.***David Teniers* (Flemish, 1610-1690). See 154.**806. The Procession to Calvary.***Boccaccio Boccaccino* (Cremonese, painted 1496-1518).**807. Madonna and Child Enthroned.***Carlo Crivelli* (Venetian, painted 1468-1493). See 602.

The giver of the picture (which was dedicated to the Virgin, and which, as recorded in a Latin inscription below, cost no inconsiderable sum) is kneeling, in the habit of a Dominican nun, at the foot of the throne. On the Madonna's left is St. Sebastian, pierced with arrows and tied to a pillar, but with the happy look of "sorrow ended" on his face. On her right is St. Francis. Near his feet are some flowers and a snail—typical of the kindness and humbleness of the saint.

808. St. Peter Martyr (see 41).*Giovanni Bellini* (Venetian, 1426-1516). See 189.

A fancy portrait of a jolly comfortable-looking Dominican monk—painted "wart and all."

809. The Holy Family.*Michael Angelo* (Florentine, 1475-1564). See 790.

The Virgin mother is seen withholding from the child Saviour the prophetic writings in which His sufferings are foretold. Angelic figures beside them examine a scroll—



MICHAEL ANGELO. Two Angels.

Turn not the prophet's page, O Son! He knew
All that thou hast to suffer and hath writ.
Not yet thine hour of knowledge. Infinite
The sorrows that thy manhood's lot must rue
And dire acquaintance of thy grief. That clue
The spirits of thy mournful ministerings,
Seek through yon scroll in silence. For these things
The angels have desired to look into.

D. G. ROSSETTI.

811. Tobias and the Angel (see 781).*Salvator Rosa* (Neapolitan, 1615-1673). See 84.**812. The Death of St. Peter Martyr.***Giovanni Bellini* (Venetian, 1426-1516). See 189.

This picture, one of the painter's latest works, is celebrated for the beauty of its landscape. "The painting of the green forest," says Sir Edward Poynter, "is the most perfectly beautiful piece of workmanship that ever was put into a picture." Note also how the artist subdues even a painful subject into beauty. "In the face of the Saint is only resignation and faintness of death, not pain" (Ruskin).

813. Fishing Boats in a Stiff Breeze.*J. W. M. Turner, R.A.* (British, 1776-1851). See 458.

An early work, painted probably in 1801.

816. The Incredulity of St. Thomas.*Cima da Conegliano* (Venetian, painted 1489-1517). See 300.

317. The Château of Teniers at Perck.

Teniers (Flemish, 1610-1690). See 154.

318. Coast Scene.

Ludolf Bakhuizen (Dutch, 1631-1708). See 204.

319. Off the Mouth of the Thames.

Bakhuizen.

320. Landscape with Ruin.

Berchem (Dutch, 1620-1683).

321. A Family Group.

Gonzales Coques (Flemish, 1618-1684).

A characteristic work of "the little Van Dyck" (as Coques has been called). Notice the youngest child in the go-cart, which is being pushed by another of the children, whilst the oldest sister, as befits her years, is playing the guitar. And the little dogs, as befits them, are sporting in front. It is pretty of the painter or his sitters to include them in the "family group."

322. An Evening Landscape.

Cuyph (Dutch, 1620-1691). See 53.

An excellent example of the hazy, drowsy effect in which Cuyph excelled.

323. On the Meuse.

Cuyph.

324. A Ruined Castle.

Cuyph.

325. A Poulterer's Shop.

Gerard Dou (Dutch, 1613-1675). See 192.

326. Figures and Animals.

Karel du Jardin (Dutch, 1622-1678).

327. Fording the Stream.

Jardin.

328. Landscape with Cattle.

Jardin.

329. A Stag Hunt.

Jan Hackaert (Dutch, 1629-1696).

330. The Avenue, Middelharnis.

Hobbema (Dutch, 1638-1709). See 685.

Perhaps the best rendering of a Dutch village in the Gallery—beautiful alike in its general effect and in the faithful way in which every characteristic of the country is brought out. Note the long avenue, a High Street, as it were, of lopped trees, to lead the traveller to the village ; the bright red roofs, suggestive already in the distance of the cheerful cleanliness he will find ; the broad ditch on either side of the road—the land reclaimed from the water, and the water now embanked to fertilise the land ; the neat plantations, allotments it may be, each as trim and well kept as a lawn ; and lastly, the nursery-garden on the left, in which the gardener, smoking, like the true Hollander, as he works, is pruning some grafted trees.

331. The Ruins of Brederode Castle.

Hobbema (Dutch, 1638-1709). See 685.

332. A Village with Watermills.

Hobbema.

333. A Forest Scene.

Hobbema.

334. A Dutch Interior.

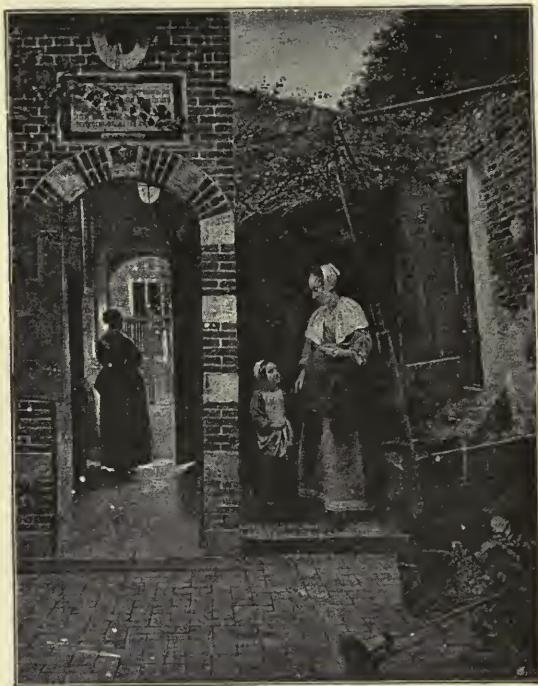
Pieter de Hooch (Dutch, 1630-1684). See 794.

Let the toast pass ;

Drink to the lass ;

I'll warrant she'll prove an excuse for a glass.

335. Court of a Dutch House.

De Hooch.

P. DE HOOCH. Court of Dutch House, faced with Bricks.

Superbly painted, and a good picture of Dutch home life—of its neatness, its cleanliness, its quiet, and its content. The day's work is done, and the wife stands in the porch, waiting for her husband's return ; a servant brings down the child too into the courtyard to greet its father.

336. A View in Holland.

Philip de Koninck (Dutch, 1619-1688).

337. The Hay Harvest.

Jan Lingelbach (Dutch, 1623-1674).

338. The Duet.

Gabriel Metsu (Dutch, 1630-1667).

339. The Music Lesson.

Metsu.

A picture that might serve as an illustration of "the gamut of Hortensio" (see *Taming of the Shrew*, Act iii. Sc. i.

340. A Lady Feeding a Parrot.

Frans van Mieris (Dutch, 1635-1681).

341. A Fish and Poultry Shop.

Willem van Mieris (Dutch, 1662-1747).

342. A Garden.

Frédéric de Moucheron (Dutch, 1633-1686).

343. Blowing Bubbles.

Gaspard Netscher (Dutch, 1639-1684).

344. Maternal Instruction.

Netscher.

Notice in the background, over a cupboard, hanging in a black frame, a small copy of Rubens's "Brazen Serpent," now in this collection (X. 59).

845. A Lady at a Spinning Wheel.

Netscher.

846. The Alchymist. *Adrian van Ostade* (Dutch, 1610-1685).

Under the three-legged stool is a paper on which is written a warning of the vanity of the alchymist's labour—*Oleum et operam perdis*: "You are wasting your cost and pains."

847. A Village Scene. *Isaac van Ostade* (Dutch, 1621-1649).

848. A Skating Scene.

Ostade.

849. Landscape with Cattle.

Paul Potter (Dutch, 1625-1654).

Paul Potter is the best Dutch cattle painter, and a remarkable instance of precocious talent, some of it hereditary, for his father was a painter—being a clever painter and etcher at the age of fourteen.

850. A Man's Portrait.

Rembrandt (Dutch, 1607-1669). See 45.

851. Venus Sleeping.

Sebastiano Ricci (Venetian, 1659-1734).

852. The "Chapeau de Paille."

Rubens (Flemish, 1577-1640). See 38.



P. P. RUBENS. "Chapeau de Paille."

One of the best known and most be-copied pictures in the Gallery. Its fame among artists "depends to no slight extent on its being a *tour de force*. The head is painted in reflected light." The picture is known as the

Chapeau de Paille (straw-hat), but Chapeau de Poil (beaver-hat) would be more correct. The girl's expression is as much a *tour de force* as the technical treatment—

I know a maiden fair to see,

Take care ! . . .

She gives a side-glance and looks down,

Beware ! beware !

853. The Triumph of Silenus (see 93).

Rubens.

854. A Forest Scene.

Ruysdael (Dutch, 1628-1682). See 627.

855. A Waterfall.

Ruysdael.

856. The Music Master.

Jan Steen (Dutch, 1626-1679).

857, 858, 859, 860. Spring, Summer, Autumn, Winter.

David Teniers (Flemish, 1610-1694). See 154.

861. A Country Scene.

Teniers.

862. The Surprise.

Teniers.

863. The Rich Man in Hell.

Teniers.

864. The Guitar Lesson.

Gerard Terburg (Dutch, 1617-1681).

865. A Coast Scene.

Jan van de Cappelle (Dutch, painted about 1650-1680).

866. A Street in Cologne.

Jan van der Heyden (Dutch, 1637-1712).

867. The Farm Cottage.

Adrian van de Velde (Dutch, 1635-1672).

868. The Ford.

Adrian van de Velde.

869. A Frost Scene.

Adrian van de Velde.

870. Shipping in a Calm.

Willem van de Velde (Dutch, 1633-1707).

871. Bathing at Low Water.

W. van de Velde.

872, 873, 874, 875, 876. Sea Pictures.

W. van de Velde.

877. His Own Portrait.

Van Dyck (Flemish, 1599-1641). See 49.

878. The Pretty Milkmaid.

Philips Wouwerman (Dutch, 1619-1668).

879. The Interior of a Stable.

Wouwerman.

This is a good instance of what have been called "Wouwerman's nonsense-pictures, a mere assemblage of things to be imitated, items without a meaning."

880. On the Seashore.

Wouwerman.

881. Gathering Faggots.

Wouwerman.

882. A Landscape.

Wouwerman.

883. By the Roadside.

Jan Wynants (Dutch, painted about 1650).

884. Sand Dunes.

Wynants.

885. The Snake in the Grass.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.

The other title is "Love unbinding the Zone of Beauty"; but by the side of Love, pursuing Beauty only, is the Snake's head in the grass.

886. Admiral Keppel.

Reynolds.

A characteristic portrait of the bluff old admiral—with his hand on his sword and the sea behind him. He was appointed in 1749 to the command of the Mediterranean Squadron, with instructions to repress the Algerian pirates. It was on this occasion that Keppel picked up Reynolds at Plymouth and took him to the Mediterranean. This portrait was painted in 1780, when Keppel was fifty-five.

887. Dr. Samuel Johnson.

Reynolds.

"The memory of other authors," says Macaulay, "is kept alive by their works. But the memory of Johnson keeps many of his works alive."



The old philosopher is still among us, in the brown coat and the metal buttons"—thanks chiefly to Boswell, but not a little to his other friend Reynolds, who painted him several times. In this portrait (painted for Mr. Thrale) Johnson's physical imperfections are suggested rather than expressed. The convulsive motions are subdued, the deafness and blindness are hinted at only in the contraction of the face. In his clothes, too, Johnson is here made to figure, out of compliment to the Thrales, in his "Sunday best"—his coat not uncleanly, his wig fresh powdered, and his buttons of metal.

888. James Boswell.

Reynolds.

"The nose, that seems to sniff the air for information, has the sharp shrewdness of a Scotch accent. The small eyes, too much relieved by the high-arched eyebrows, twinkle with the exultation of victories not won—an expression contracted from a vigilant watching of Dr. Johnson, who, when he spoke, spoke always for victory; the bleak lips, making by their protrusion an angle almost the size of the nose, proclaim Boswell's love of 'drawing people out.' Indeed, the whole portrait expresses the imperturbable but artless egotism, the clever inquisitiveness, which have made him the best-despised and best-read writer in English literature."

889. His Own Portrait.

Reynolds.

890. George IV as Prince of Wales.

Reynolds.

891. Portrait of a Lady.

Reynolds.

892. Robinetta.

Reynolds.

A fancy portrait of the Hon. Mrs. Tollemache.

895. Portrait of a Warrior.

Piero di Cosimo (Florentine, 1462-1521). See 698.

896. The Peace of Münster.

Gerard Terburg (Dutch, 1617-1681).

One of the "gems" of the National Collection—presented by Sir Richard Wallace, whose father paid £8800 for it (=nearly £24 per square inch). It is an exact representation by a contemporary Dutch painter of one of the turning-points in Dutch history—the ratification, namely, by the delegates of the Dutch United Provinces, on May 15, 1684, of the Treaty of Münster, with which the eighty years' war between Spain and the United

Provinces was concluded, altogether to the advantage of the latter. The clerk (in a scarlet cloak) is reading the document. The plenipotentiaries are standing nearest to the table. Six of them, holding up the right hand, are the delegates of the United Provinces; two, with their right hands resting on an open copy of the Gospels, are the representatives of Spain. One of the Dutch delegates and one of the Spanish hold copies of the document, which they follow as it is being read by the clerk.

897. A View at Chapelfields, Norwich.

Old Crome (British, 1768-1821). See 689.

899. View on the Nullah, Bengal.

Thomas Daniell, R.A. (British, 1748-1837). See 231.

900. The Countess of Oxford.

John Hoppner, R.A. (British, 1759-1810).



JOHN HOPPNER. The Countess of Oxford.

901. A Landscape. *Jan Looten* (Dutch, painted 1656-1677).

902. "The Triumph of Scipio."

Andrea Mantegna (Paduan, 1431-1506). See 274.

The Triumph of Scipio consisted in his being selected by the Senate as "the worthiest man in Rome," by whom alone—so the oracle decreed—must Cybele, the Phrygian mother of the gods, be received. On the left, the image of the goddess is being borne on a litter, and with it the sacred stone alleged to have fallen from heaven.

903. Cardinal Fleury.

Hyacinthe Rigaud (French, 1659-1743).

A portrait, by a celebrated painter of the time, of the famous tutor and afterwards prime minister of Louis XV.

904. Madonna and Child.

Gregorio Schiavone (Paduan, painted about 1470). See p. 9.

905. The Virgin Mary.

Cosimo Tura (Ferrarese, about 1420-1498).

906. The Madonna in Ecstasy.

Carlo Crivelli (Venetian, painted 1468-1493). See 602.

907. St. Catherine and Mary Magdalene.

Crivelli.

908. The Nativity of Christ.

Piero della Francesca (Umbrian, 1416-1492). See 585.

The beauty of this picture is in the choir of angels,



PIERO DELLA FRANCESCA. The Nativity of Christ.

with their mouths in different attitudes of singing, making such music sweet

As never was by mortal finger strook—
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took.

909. The Madonna of the White Rose.

Benvenuto da Siena (Sienese, 1436-1518).

910. The Triumph of Chastity.

Luca Signorelli (1441-1523). See 1128.

In the foreground Cupid on his knees is bound by maidens; in the distance there are two other groups, in one of which the god of love is being captured, in the other he is led away in triumph with his arms pinioned behind him.

911. Ulysses and Penelope.

Pinturicchio (Umbrian, 1454-1513). See 693.

Penelope was wife of Ulysses, King of Ithaca, whose wanderings after the Trojan war are told in Homer's *Odyssey*, and shown in summary in the distance of this picture. Through the open window is seen the ship of Ulysses, with the hero bound to the mast; the sirens, whose coasts he passed unhurt, are sporting in the sea; and on an island near is the palace of Circe, who

changed his companions into swine. In his absence Penelope was beset by many suitors, such as are here seen clad in joyous raiment, and to resist their importunity, she set up a great web which she must finish, she said, before she could marry. But Ulysses returned when the web was woven: he is now in the doorway just entering; and presently Penelope will take down her husband's bow—now hanging with a quiver of arrows above her head—which the suitors could not bend, but which was bent by Ulysses.

912-914. The Story of Griselda.

Pinturicchio.

The story of Griselda, told in Boccaccio's *Decameron*, and by Petrarch, is also to be found in Chaucer's *Clerkes Tale*. In the first picture, 912, we see (1) on the extreme left, the Marquis of Saluzzo, who is out hunting with a great retinue. He meets Griselda, a peasant girl, who is drawing water at the well, and falls in love with her. Next (2) on the extreme right, is her humble barn-like dwelling, with the marquis serenading his love from below. (3) He carries her off with him; and note how Griselda, who is to be modest and humble to the end, hangs her head in "maiden shamefacedness." (4) Then the marquis has her attired in gold and fine linen, fit for a prince's bride. And so (5) in the centre of the picture, all is ready for the wedding. Before the second act (913) a few years are supposed to have elapsed. (1) On the left Griselda's two children, a boy and a girl, are being carried off. They are supposed to have since died miserably. (2) The marquis tires of his love for Griselda, and is divorced: in the centre of the picture we see her giving back the wedding ring. (3) Then she is stripped of her fine clothes, and (4) sent away to her father's house. Two young gallants, in absurd attitudes, look on in half-pitying amusement, while nearer to us two serving-men are disgusted at the cruel shame. (5) On the extreme left she is at home again, tending, as before, her father's sheep.

In the last act (914) a grand banquet is prepared for the marquis's second wedding, and Griselda is sent for to the castle to do menial work. On the left we see her sweeping; on the right she is waiting at table. Then, on the left again, it is discovered that the marquis's new bride is none other than Griselda's long-lost daughter, attended by her brother. Griselda is thereupon affectionately embraced by her husband, publicly reinstated in her proper position, and presented to all the court as a model of wifely obedience and patience.

915. Mars and Venus.

Sandro Botticelli (Florentine, 1446-1510). See 226.

So the picture is usually called—Mars, the God of War, asleep, and the young satyrs playing with his discarded armour, while one of them attempts to rouse him by blowing a shell. But the subject is almost identical with that which Spenser draws in the *Faerie Queene*, where Sir Guyon, the Knight of Purity, overthrows the Bower of Bliss in which Acrasia (or Pleasure) dwells—the last and worst of Sir Guyon's trials, for "it is harder to fight against pleasure than against pain." Note especially the expression of the sleeping youth: he is overcome with brutish paralysis, and they cannot awaken him. Note also the swarm of hornets issuing from the tree trunk by his head—significant of the power that sensual indulgence has of venomously wounding.

916. Venus with Cupids.

Botticelli.

The expression of melancholy characteristic of Botticelli's Madonnas is not absent from his heathen goddesses either.

922. A Child with a Kid.

Sir T. Lawrence, P.R.A. (British, 1760-1830). See 129.

A portrait of Lady Giorgiana Fane at the age of five.

923. A Venetian Senator.

Andrea da Solario (Lombard, about 1460-1520).

924. A Gothic Interior. *Pieter Neefs* (Flemish, 1577-1657).**925. "Gainsborough's Forest."**

T. Gainsborough, R.A. (British, 1727-1785). See 683.

926. The Windmill.

Old Crome (British, 1768-1821). See 689.

A scene probably on the same desolate Mousehold Heath, near Norwich, that is painted in 689. There is something even more impressive here, from the addition of the man going wearily home from his work, of the donkeys—types of plodding labour, and of the windmill—painted not in the pleasant “picturesqueness of ruin,” but in the solitude of serviceableness.

927. An Angel Adoring.

Filippino Lippi (Florentine, 1457-1504). See 293.

And with the morn those angel faces smile,
Which I have loved long since and lost awhile.

928. Apollo and Daphne.

Ascribed to Antonio Pollaiuolo (Florentine, 1429-1498). See 292.

The Greeks, seeing the perpetual verdure of the laurel, personified it in the story of Apollo and Daphne (=laurel), which told how the sun-god was enamoured of her. But she, praying to be delivered from his pursuit, was changed by the gods into a laurel—her two arms are here sprouting—just as the god has caught her in his embrace; and he, crowning his head with the leaves, ordained that the tree should for ever bloom and be sacred to his divinity.

929. The Bridgewater Madonna.

Copy after Raphael. See 1171.

The original is in the possession of the Earl of Ellesmere at Bridgewater House.

930. The Garden of Love.

School of Giorgione (Venetian, 1477-1511). See 269.

931. The Magdalen laying aside her Jewels.

Paolo Veronese (Veronese, 1528-1588). See 26.

The Magdalen—she who had sinned much, but who was forgiven because she loved much—is represented at the Saviour’s feet, laying aside her jewels, and thus renouncing the vanities of the world.

932. A Knight of Malta. *Unknown* (Italian, 16th century).**933. Boy with a Bird.**

Alessandro Varotari, called Padovanino (Venetian, 1590-1650).

934. Virgin and Child. *Carlo Dolci* (Florentine, 1616-1686).**935. A River Scene.**

Salvator Rosa (Neapolitan, 1615-1673). See 84.

936. The Farnese Theatre, Parma.

Ferdinando Bibiena (Bolognese, 1657-1743).

A scene in the theatre with *Othello* being played. The pit is unseated: it is a kind of “promenade play.”

937. Venice: Scuola di San Rocco.

Canaletto (Venetian, 1697-1768). See 127.

A procession, with the officers of State on their way to the Cathedral Church of St. Mark’s. Notice the carpets hung out of the windows—a standing feature, this, in Venetian gala decorations from very early times (see VIII. 739). Notice, also, the pictures displayed in the open air: it is as if pictures by Sir F. Leighton were hung out in the Strand as a popular feature in the Lord Mayor’s show.

938. Venice: A Regatta.

Canaletto.

939, 940. Venice: The Piazzetta and the Ducal Palace.

Canaletto.

941. Venice: The Grimani Palace.

Canaletto.

This palace—situated on the Grand Canal and used until lately as the Post-Office—was built in the sixteenth century by San Micheli, and is “the principal type at Venice, and one of the best in Europe, of the central architecture of the Renaissance schools.” Buildings in the same style in London are St. Paul’s and Whitehall.

942. Eton College.

Canaletto.

943. Portrait of an Artist.

Unknown (Early Flemish, 15th century).

Formerly supposed to be Memling’s portrait by himself (see 686); by some thought to be Bouts’s own portrait. Whoever it be, the face bespeaks a gentle, humble, laborious soul. Note the beautiful painting of the hair; it is touched with the utmost minuteness, and at the same time the silky, flowing texture is well given.

944. Two Usurers.

Marinus van Romerswael (Flemish, painted 1521-1560).



MARINUS VAN ROMERSWAEL. Two Usurers.

A powerful realisation of the new Beatitude, “Blessed are the merciless, for they shall obtain money.”

- 945. St. Agnes Adoring.** *Patinir* (Early Flemish, died 1524).
St. Agnes, the young martyr virgin,—attired as a
Pensive nun, devout and pure,
Sober, steadfast, and demure,—
kneels before the infant Christ, who holds a coral rosary
in his hand, for He would crown her with jewels com-
pared to which all earthly gifts are as dross.
- 946. A Man's Portrait.**
Jan Gossart, called Mabuse (Flemish, 1470-1541).
- 947. Portrait of a Man.**
Unknown (Early Flemish, 15th century).
- 948. A Landscape : A Sketch.**
Rubens (Flemish, 1577-1640). See 37.
- 949. Landscape with Gipsies.**
David Teniers, the elder (Flemish, 1582-1649).
- 950. Village Gossips.** *Teniers, the elder.*
- 951. The Game of Bowls.** *Teniers, the elder.*
- 952. The Village Fête.**
David Teniers, the younger (Flemish, 1610-1690). See 154.
- 953. The Toper.** *Teniers, the younger.*
- 954. A Landscape.**
Cornelis Huysmans (Flemish, 1648-1727).
- 955. Women Bathing.**
Cornelis van Poelenburgh (Dutch, 1586-1667).
- 956. An Italian Landscape.** *Jan Both* (Dutch, 1610-1652).
- 957. Goatherds.** *Jan Both.*
- 958. Outside the Walls of Rome.** *Jan Both.*
- 959. A River Scene.** *Jan Both.*
- 960. Windmills.** *Cuypp* (Dutch, 1620-1691). See 53.
- 961. Dort ("the Large Dort").** *Cuypp.*
- 962. Dort ("the Small Dort").** *Cuypp.*
- 963. A Skating Scene.** *Isaac van Ostade* (Dutch, 1621-1649).
- 964, 965, 966. River Scenes.**
Jan van de Cappelle (Dutch, painted about 1650-1680).
- 967. Dutch Shipping.** *Jan van de Cappelle.*
- 968. The Painter's Wife.**
Gerard Dou (Dutch, 1613-1675). See 192.
- 969. A Frost Scene.** *Aart van der Neer* (Dutch, 1603-1677).
- 970. The Drowsy Landlady.**
Gabriel Metsu (Dutch, 1630-1677).
- 971, 972. Landscapes.**
Jan Wynants (Dutch, painted about 1650).
- 973. Sand Bank.** *Wynants.*
- 974. Distant View of Antwerp Cathedral.**
Philip de Koninck (Dutch, 1619-1688).
- 975. The Stag Hunt.** *Wouverman* (Dutch, 1619-1668).
- 976. A Battle.** *Wouverman.*
- 977. A Sea Piece.**
Willem van de Velde (Dutch, 1633-1707). See 149.
- 978. A River Scene.** *Willem van de Velde.*
- 979. A Stiff Breeze.** *Willem van de Velde.*
- 980. Dutch Ships of War.** *Willem van de Velde.*
- 981. A Storm at Sea.** *Willem van de Velde.*
- 982. A Forest Scene.** *Adrian van de Velde* (Dutch, 1635-1672).
- 983. A Bay Horse.** *Adrian van de Velde.*
- 984. Landscape with Cattle.** *Adrian van de Velde.*
- 985. Sheep and Goats.** *Karel du Jardin* (Dutch, 1622-1678).
- 986. The Watermills.** *Ruysdael* (Dutch, 1628-1682). See 627.
- 987. A Rocky Torrent.** *Ruysdael.*
- 988. An Old Oak.** *Ruysdael.*
- 989. Watermill with Bleachers.** *Ruysdael.*
- 990. A Wooded Prospect.** *Ruysdael.*
- 991. The Broken Tree.** *Ruysdael.*
- 992. Architectural Scene.**
Jan van der Heyden (Dutch, 1637-1712).
- 993. A Landscape.** *Heyden.*
- 994. A Street in a Town.** *Heyden.*
- 995. A Woody Landscape.**
Hobbema (Dutch, 1638-1709). See 685.
- 996. Castle on a Hill.** *Hobbema.*
- 997. Scouring the Kettle.**
Godfried Schalcken (Dutch, 1643-1706).
- 998. Singing a Duet.** *Schalcken.*
A lover holds a guitar, his mistress some music ; on
the table is a rose—
If love were what the rose is,
And I were like the leaf,
Our lives would grow together
In sad or singing weather.
- 999. By Candle Light.** *Schalcken.*
- 1000. The Estuary of a River.**
Ludolf Bakhuizen (Dutch, 1631-1708). See 204.
- 1001. Hollyhocks and other Flowers.**
Jan van Huysum (Dutch, 1682-1749).
- 1002. Flowers, Insects, and Fruit.**
Jacob Walscappelle (Dutch, painted 1667-1717).
- 1003. Dead Partridges and other Birds.**
Jan Fyt (Flemish, 1611-1661).
- 1004. An Italian Landscape.**
Nicolas Berchem (Dutch, 1620-1683).
- 1005. Ploughing.** *Berchem.*
- 1006. Hurdy-Gurdy.** *Berchem.*

1007. A Rocky Landscape.*Jan Wils* (Dutch, painted about 1635).**1008. A Stag Hunt.***Ascribed to Pieter (father of Paul) Potter* (Dutch, 1597-1652).**1009. The Old Gray Hunter.***Paul Potter* (Dutch, 1625-1654). See 849.**1010. Renaissance Architecture.***Dirck van Delen* (Dutch, 1607-1670).**1011. Portrait of a Lady.***Gonzales Coques* (Flemish, 1618-1684).**1012. Portrait of a Man.***Matthew Merian, the younger* (Flemish, 1621-1687).**1013. Geese and Ducks.***Melchior de Hondecoeter* (Dutch, 1636-1695).**1014. The Martyrdom of St. Lawrence.***Adam Elsheimer*, called also *Adamo Tedesco* (German settled in Italy, 1578-1620).

St. Lawrence (for whose legend see 747) is being prepared for martyrdom. Beside him there is an image of Cæsar, unto whom will be rendered Cæsar's due—the saint's life; but over his head is an angel from heaven; for unto God will go the saint's soul. The emperor is crowned on earth; the angel brings the saint a palm branch, an earnest of the martyr's crown in heaven.

1015. Fruit, Flowers, and Dead Birds.*Jan van Os* (Dutch, 1744-1808).**1016. A Portrait of a Girl.***Sir Peter Lely* (Dutch, 1618-1680).

Lely, court painter to Charles II, was a native of Holland, but settled in England in 1641, the year of Van Dyck's death, on whom he modelled his style. It was Lely who is said to have painted Cromwell, "warts and all," but he easily accommodated himself to the softer manners of the Restoration. The rich curls, the full lips, and the languishing eyes of the frail beauties of Charles II may be seen at Hampton Court.

The courtly affectation which distinguishes Lely's portraits is not absent from this little girl. She is feeding the parrot, but obviously takes no interest in it—not even troubling indeed to look at it. Her concern seems to be only to hold up her flowing frock prettily and to point her fingers gracefully.

1017. A Woody Landscape.*Unknown* (Flemish, dated 1622).**1018. A Classical Landscape.***Claude Lorraine* (French, 1600-1682). See 2.**1019. The Head of a Girl.***Greuze* (French, 1725-1805).

(For illustration and description, see p. 13.)

1020. Girl with an Apple.*Greuze*.

A cloud of yellow hair
Is round about her ear,
She hath a mouth of grace
And forehead sweet and fair.

1021. Portrait of a Woman.*Frans Hals* (Dutch, 1580-1666).

Hals, one of the most famous of the Dutch portrait-painters, has in consequence of his extraordinary ability been called "the

personification of painting." "We prize in Rembrandt," says another critic, "the golden glow of effects based upon artificial contrasts of low-light in immeasurable gloom. Hals was fond of day-light of silvery sheen. Both men were painters of touch, but of touch on different keys. Rembrandt was the bass, Hals the treble." Hals is better seen in his other portrait (1251).

1022. An Italian Nobleman.*Moroni* (Bergamese, 1525-1578). See 697.**1023. An Italian Lady.***Moroni*.**1024. An Italian Ecclesiastic.***Moroni*.

The letter in his hand is addressed to himself, and tells us that he is Ludovico di Perzi, Canon of Bergamo, and an Apostolic protonotary. These latter functionaries, of whom there are still twelve in the Roman Church, are the chiefs of what may be called the Record Office of the Church. It is an office of much dignity—as this holder of it seems to be fully conscious.

1025. An Italian Nobleman.*Moretto* (Brescian, 1498-1555). See 625.

A true character portrait, a picture of a soul as well as of a face. It is an Italian nobleman with all the poetry and aspiration of chivalry. On his scarlet cap he bears his proud device—a medallion in gold and enamel of St. Christopher bearing the infant Saviour—the ideal of Christian chivalry: "Inasmuch as ye have done it unto the least of one of these, ye have done it unto me."

1029. The Temples of Paestum.*William Linton* (British, 1791-1876).

These Doric temples are the only remains of the once famous city of Poseidonia, a colony in South Italy founded by the Greeks in the sixth century B.C.

1030. The Inside of a Stable.*George Morland* (British, 1763-1804).

Said to be the stable of the "White Lion" at Paddington, an hostelry which was opposite the house where Morland lived for some time, and in which the ne'er-do-well artist spent many of his days.

1031. Mary Magdalene.*Giovanni Girolamo Savoldo* (Brescian, born about 1480).

She is approaching the sepulchre, before which is a vase of ointment on a square stone—for she had "bought sweet spices, that they might come and anoint Him." Notice the anachronism in the background, which is a view of a Venetian canal (cf. 294).

1032. Christ's Agony in the Garden.*Lo Spagna* (Umbrian, painted 1503-1530).**1033. The Adoration of the Magi.***Filippino Lippi* (Florentine, 1457-1504). See 293.

Notice the crowded groups of spectators which Filippino was fond of introducing. But so harmoniously are they grouped in six principal groups that the spectator will at first probably be surprised to hear that there are as many as seventy figures in the picture.

1034. The Nativity of Christ.*Sandro Botticelli* (Florentine, 1446-1510). See 226.

Painted (as we learn from the Greek inscription at the top) in 1500, two years after the death of Savonarola, when Botticelli was deeply under his influence. The theological symbolism may be seen in the gesture of the

divine Child pointing to His mouth—typifying that He was the Word of God. So at the bottom of the picture there are devils running, at Christ's coming, into chinks of the rocks (those who are Christ's must put away "the works of darkness"); whilst the shepherds and angels embracing, signify the reconciliation such as Savonarola wished to effect between heaven and earth. On either side of the central group angels are telling the glad tidings "of peace on earth, goodwill towards men;" whilst in the sky above is a choir of angels.

1035. Portrait of a Young Man.

Francia Bigio (Florentine, 1482-1524).

The young man bears on his breast the cross of the knights of Malta. The letter in his hand bears the date 1514. The picture is signed by a monogram formed by the letters F.R.A.C.P., signifying Franciscus Christophori pinxit. On the parapet is an inscription: tar: vblia: chi: bien: eima (slowly forgets he who loves well).

1036. A Man's Portrait.

Unknown (Flemish, early 16th century).

A picture it might be of Hamlet with the skulls: "That skull had a tongue in it, and could sing once." In his left hand he holds a flower: "There is pansies, that's for thoughts."

1037. Welsh Slate Quarries.

"Old" *Crome* (British, 1768-1821). See 689.

1039. On the Downs.

Thomas Barker (British, 1769-1847).

1040. A River Scene.

W. J. Miller (British, 1812-1845).

1041. The Vision of St. Helena.

Paolo Veronese (Veronese, 1528-1588). See 26.



PAOLO VERONESE. The Vision of St. Helena.

St. Helena, the mother of Constantine, when a victory was gained by the emperor, made a pilgrimage to Jerusalem to recover the very wood of which she had seen a mysterious symbol in a vision.

1042. A Man's Portrait.

Catharina van Hemessen (Flemish, born about 1500).

1043. Gordale Scar, Yorkshire.

James Ward, R.A. (British, 1769-1859).

A chasm in the limestone cliffs, about a mile from Malham, described by Wordsworth as "terrific as the lair where the young lions crouch." Here the artist introduces cattle and deer, to bring out the height of the scar that towers above them.

1044. The Rev. Sir Henry Bate Dudley, Bart.

T. Gainsborough, R.A. (British, 1727-1785). See 683.

This gentleman was a forerunner in the last century of the church and stage guild. He was the first editor of the *Morning Post* (established in 1772), and was the accepted theatrical censor of the day. He was a great friend of Garrick, who sent him in 1775 to Cheltenham to report on Mrs. Siddons.

1045. A Canon and his Patron Saints.

Gerard David (Early Flemish, 1450-1523).

The saints are St. Bernardino of Siena behind the Canon, St. Donatian in advance of him, and St. Martin to the left. It was St. Martin who shared his cloak with the beggar, and here in the distance to the left—in compliment to the Canon's generosity—is a beggar limping towards the group, asking alms. Notice the wood through which he walks. David "was the first painter to think of the shadow-giving nature of trees."

1046. Sigismonda and Guiscardo.

William Hogarth (British, 1697-1764). See 112.

From one of Boccaccio's tales (translated by Dryden) which tells how Sigismonda, the daughter of Tancred, Prince of Salerno, secretly loved and married Guiscardo, a poor but noble youth, page to her father. Tancred, having discovered the union, caused Guiscardo to be strangled, and sent his heart in "a goblet rich with gems and rough with gold" to Sigismonda. Sigismonda accepted the gift and took a poisoned draught, and as she prepared to die, wept over her lover's heart.

1047. A Family Group.

Lorenzo Lotto (Venetian, 1476-1555).

"Lotto makes it evident that the sensitiveness of the man's nature has brought him to understand and condone his wife's limitations, and that she in her turn has been refined and softened into sympathy with him" (Berenson).

1048. Portrait of a Cardinal.

Unknown (Italian, 16th century).

1049. The Crucifixion.

Unknown (German, 15th century).

1050. A Sea View.

Ludolf Bakhuizen (Dutch, 1631-1708). See 204.

1051. Our Lord, St. Thomas, and St. Anthony.

Unknown (Umbrian, 16th century).

Our Lord extends His hand and foot to the doubting St. Thomas: "Reach hither thy finger, and behold my hands; . . . and be not faithless, but believing." To the right, resting his hands on the shoulder of the donor of the picture, is St. Anthony of Padua, another saint who doubted till—as the legend tells—in his arms "The

saint did his dear Lord enfold, And there appeared a light
like gold From out the skies of Padua."

1052. Portrait of a Young Man.

Unknown (Lombard, 15th or early 16th century).

1053. A Church at Delft.

Emanuel de Witte (Dutch, 1607-1692).

1054. A View in Venice.

Francesco Guardi (Venetian, 1712-1793).

An interesting record of Venetian costume by a scholar and imitator of Canaletto—notice the crinolines and the bag wigs—a hundred years ago.

1055. A Village Card Party.

Hendrick Rokes, surnamed *Sorgh* (Dutch, 1611-1669).

1056. A Kiss in the Cup.

Sorgh.

1057. A River Scene.

Claude Joseph Vernet (French, 1714-1789).

1058. Venice : The Canal Reggio.

Canaletto (Venetian, 1697-1768). See 127.

1059. Venice : San Pietro in Castello.

Canaletto.

1060. Two Vedettes on the Watch.

Philips Wouverman (Dutch, 1619-1668).

1061. Delft : Scene of an Explosion.

Egbert van der Poel (Dutch, 1621-1664).

1062. A Battle Piece.

Unknown (Ferrarese, early 16th century).

1063. A Man's Portrait.

Unknown (Flemish, early 16th century).

1064. On the River Wye.

Richard Wilson, R.A. (British, 1714-1782). See 108.

1065. Sketch of a Cornfield.

John Constable, R.A. (British, 1776-1837). See 130.

1066. On Barnes Common.

Constable.

1067. A Quarry with Peasants.

George Morland (British, 1763-1804).

1068. "The Parson's Daughter."

George Romney (British, 1734-1802). See 312.

This "fancy portrait" has never been identified. There was, however, a miniature exhibited in 1889 which is obviously a portrait of the same lady. That miniature was described as being of Miss Elizabeth Young (Mrs. Pope), an actress, who, according to a contemporary writer "was above the middle height, and altogether finely formed about the neck and shoulders ; and though her face was not handsome it was expressive."



1069. The Myth of Narcissus.

T. Stothard, R.A. (British, 1755-1843). See 317.

The mountain nymph Echo, who had loved the fair Narcissus, listens amongst the trees but hears no voice ; whilst Naiads and Dryads (nymphs of the river and the forest) find not the lovely boy, but the flower into which he was changed.

1070. Cupids Preparing for the Chase.

Stothard.

1071. A Rocky River Scene.

Richard Wilson (British, 1714-1782). See 108.

1072, 1073. The Earl of Chatham's Last Speech.

J. S. Copley, R.A. (British, 1737-1815).

Preparatory studies for the large picture above (100).

1074. An Oyster Supper.

Dirk (brother of *Frans*) *Hals* (Dutch, died 1656).

1075. Virgin and Child, St. Jerome, and St. Francis.

Peregrino (Umbrian, 1446-1524). See 288.

1076. Portrait of a Young Man.

Unknown (British).

Supposed to be the poet Gay, the author of the *Fables* and the *Beggar's Opera*.

1077. Altarpiece (dated 1501).

Ambrogio Borgognone (Lombard, 1455-1523).

1078. The Deposition from the Cross.

Unknown (Early Flemish, 15th century).

1079. The Adoration of the Kings.

Unknown (Early Flemish, 15th century).

1080. Head of St. John the Baptist.

Unknown (Early German, 15th century).

1081. A Man at Prayer.

Unknown (Early Flemish, 15th century).

1082. The Visit of the Madonna to St. Elizabeth.

Joachim Patinir (Early Flemish, died 1524).

1083. Christ Crowned with Thorns.

Unknown (Early Flemish, 15th century).

1084. The Flight into Egypt.

Patinir.

1085. Virgin and Child.

Unknown (Early German, 15th century).

1086. Christ Appearing after His Resurrection.

Unknown (Early Flemish, 15th century).

1087. The Mocking of Christ.

Unknown (Early German, 15th century).

1088. The Crucifixion. *Unknown* (German, 16th century).

1089. Madonna and Child with St. Elizabeth.

Unknown (Early Flemish, 15th century).

1090. Pan and Syrinx (see 659).

François Boucher (French, 1704-1770).

1091. The Vision of Ezekiel.

P. F. Poole, R.A. (British, 1806-1879).

1092. St. Sebastian (see 669).

Zaganelli (Ferrarese, painted 1505-1527).

1093. "Our Lady of the Rocks."

Leonardo da Vinci (Florentine, 1452-1519).

Leonardo, of Vinci (a town near Florence), the son of a Florentine notary and a peasant mother, was one of the most richly gifted men that ever lived—being painter, poet, sculptor, architect, mechanist, mathematician, philosopher, and explorer. In the history of painting he stands out as the perfecter of pictorial modelling by means of light and shade (*chiaroscuro*). He used this power to express grace of expression in a way peculiar to himself. "He was the first to express the smile of inward happiness, the sweetness of the soul." His skill in landscape lagged curiously behind; and the forms of rocks in this, one of his most famous pictures, are "literally no better than those on a china plate."



LEONARDO DA VINCI. "Our Lady of the Rocks."

The sentiment of this famous picture has been well expressed in Rossetti's sonnet—

Mother, is this the darkness of the end,
The Shadow of Death? and is that outer sea
Infinite imminent eternity?
And does the death-pang by man's seed sustain'd
In Time's each instant cause thy face to bend
Its silent prayer upon the Son, while he
Blesses the dead with his hand silently
To his long day, which hours no more offend?

1094. Portrait of a Man.

Ascribed to Sir Antonio More (Flemish, 1512-1578). See 184.

1095. Portrait of Anna Maria Schurmann.

Jan Lievens (Dutch, 1607-1674).

1096. A Hunting Scene.

Jan Baptist Weenix (Dutch, 1621-1660).

1097. A Landscape.

Unknown (British School, 18th century).

1098. Virgin and Child.

Bartolommeo Montagna (Venetian, died 1523).

1100. A Scene in a Play.

Pietro Longhi (Venetian, 1702-1762).

Pietro Longhi has been called "the Italian Hogarth;" and his pictures are very interesting as giving us characteristic glimpses of Venetian life a hundred years ago. It is his seizing on peculiarities, on local and characteristic details, that makes Longhi's little canvasses so curious.

1101. Masked Visitors at a Menagerie.

Longhi.

Two ladies with dominoes escorted by a cavalier at a menagerie, in which the trainer exhibits a rhinoceros.

1102. The Chevalier, Andrea Tron.

Longhi.

In the sumptuous robes of office as a Procurator of St. Mark's, a dignity in the Venetian State second only to that of Doge.

1103. Virgin and Child, with Saints and Angels.

Fiorazzo di Lorenzo (Umbrian, painted 1472-1521).

1104. The Annunciation.

Giannicola Manni (Umbrian, 1475-1544).

1105. The Prothonotary Apostolic Juliano (see 1024).

Lorenzo Lotto (Venetian, 1476-1555).

1106. The Resurrection.

Francesco (son of Andrea) Mantegna (Paduan, 1470-1517).

1107. The Crucifixion.

Niccolò di Foligno (Umbrian, painted 1458-1499).

The central scene of the Crucifixion is surrounded by the Agony in the Garden, Christ bearing His Cross, the Descent from the Cross, and the Resurrection. See, for some further remarks on this picture, p. 7.

1108. The Virgin Enthroned.

Unknown (Sienese, late 15th century).

1109. The Marriage of the Virgin.

Niccolò di Buonaccorso (Sienese, died 1388).

1110. The Spiritual Form of Pitt Guiding Behemoth.

William Blake (British, 1757-1827).

William Blake is one of the most unique figures in the history of British art. In the first place he was a poet as well as a painter, and many of his lyrics are of singular and original beauty. But, further, in his best-known productions he combined the verse and design in an entirely original way. His life (admirably written by Gilchrist), marked by great single-mindedness of aim and by the eccentricity of a visionary, is of singular interest.

An allegory of the power of statesmanship, personified in Pitt, in controlling the brute forces of the world, personified in "Behemoth" (see Job xl. 15-24, where Behemoth is typical of the monstrous beasts which the Almighty, who created, alone can tame). Pitt, said Blake in describing this picture, "is that Angel who, pleased to perform the Almighty's orders, rides on the whirlwind directing the storms of war. He is commanding the Reaper to reap the Vine of the earth, and the Ploughmen to plough up the Cities and Towers."

1111. Wherries on the Yare.

J. S. Cotman (British, 1782-1842).

1112. Mrs. Ann Hawkins.*John Linnell* (British, 1792-1882).**1113. A Legendary Subject.***Pietro Lorenzetti* (Sienese, painted 1305-1340).**1114-1118. The Five Senses.***Gonzales Coques* (Flemish, 1618-1684). See 821.**1119. Madonna and Child, with Saints.***Ercole di Giulio Grandi* (Ferrarese, died 1531).

This painter, who studied under Francia and Lorenzo Cootta, was a gold-beater and modeller as well as a painter—a conjunction which is seen in this picture with its wealth of decorative accessories. He disputes with Garofalo the title of “the Raphael of Ferrara.”

In the group of the infant Saviour standing on the Virgin’s knees in the act of benediction, with St. William on the left of the throne and on the right St. John the Baptist, is an imaginative representation of Christianity—the soldier of Christ, with his armour on him, but bareheaded, and with his hand on the sword, on one side; the saint, with the Cross and the Book, on the other. The accessories are almost an epitome, as it were, of all the decorative arts of the time. Note first, in the walnut wood pedestal of the throne, that the frieze at the top is a graceful arrangement of dolphins, emblems of love and affection, and the base, of stags and swans (“as pants the hart for cooling streams, so pants my soul for thee, O God”). In its central panel is an alto-relievo in ivory, with Adam and Eve on either side of the Tree of Knowledge. On each of the receding panels is a white marble medallion of the turbaned head of a prophet.

1120. St. Jerome (see 227 and 694).*Cima da Conegliano* (Venetian, painted 1489-1517). See 300.

The saint has his usual company of animals. His lion is frowning, somewhat with the same expression as in 227—as if to deprecate the penance which his master is about to inflict on himself. On the branch of the tree above is a hawk with the expression of a superior person—one quite too sagacious to countenance such “madness.” Notice lastly the serpent which crawls from beneath the rock on which the Cross is placed.

1121. Portrait of a Young Man.*Unknown* (Venetian, 15th-16th century).**1122. St. Jerome.***Domenico Theotocopuli* (Spanish, 1548-1625).**1123. Venus and Adonis (see 34).***Unknown* (Venetian, 16th century).

The groups of small figures in the background tell the story of Myrrha (the mother of Adonis), who was transformed into the myrrh tree. In the background on the left is represented the death of Adonis; Venus is lamenting over his body and changing his blood into the anemone.

1124. The Adoration of the Magi.*Filippino Lippi* (Florentine, 1457-1504). See 293.**1125. Summer and Autumn.***Andrea Mantegna* (Paduan, 1431-1506). See 274.**1126. The Assumption of the Virgin.***Botticelli* (Florentine, 1446-1510). See 226.

On earth the apostles are represented gathered around the Virgin’s tomb, from which “annunciation lilies” are

growing; while she is in heaven kneeling in adoration before the Saviour, who has an open book inscribed with the mystic letters A and Ω: “I am Alpha and Omega, the beginning and the end.” Around the Virgin and Christ are all the hierarchies of heaven, arranged according to the scheme of the theologians in three separate tiers. Nearest to Christ are the seraphs (red), cherubs (blue), and thrones (gold); these are conceived as absorbed in perpetual love and adoration round the throne of God, and are represented therefore as with heads only (the attribute of spirit), and wings (“swift as thought”). In relation with mankind come the remaining orders—the dominations, virtues, powers (these last with sceptres in their hands), and in the lowest of the three tiers, archangels, princedoms, and angels (with their wands). “The black vases with golden borders in the hands of some of the angels are probably meant for the ‘golden vials full of the wrath of God.’ Near them there are other angels, who in the attitude of expectation point upward with their sticks; while those in the lowest circle point down, and at the same time seem to invite those who hold vials to pour them out upon the city of Florence.” Everywhere amongst the angelic host are the blessed dead: patriarchs, prophets, apostles, evangelists, martyrs, confessors, doctors, and virgins. Amongst the cherubs, for instance, one may decipher St. James with the pilgrim staff, St. Andrew with his cross, St. Peter with the key, and St. Mary Magdalene with the casket. The angels are represented throughout as ministering spirits; and nothing in the picture is prettier than the way in which the angels are calling upon the saints to “enter upon the joy of their Lord.”

1127. The Last Supper.*Ercole di Roberti Grandi* (Ferrarese, 1450-1496).**1128. The Circumcision of Christ.***Luca Signorelli* (1441-1523).

Signorelli, a pupil of Piero della Francesca, was the forerunner of Michael Angelo. Like the latter he is intensely dramatic, and his figures seem to be instinct with suppressed action. He is also representative of the literary and classical Renaissance of his time. He painted the usual religious pictures, but did not adhere to the traditional modes, and often introduced a classical element (see 1133).

The figure of the operator is like the portrait of himself which Signorelli introduced into his frescoes of the Preaching of Anti-Christ at Orvieto; the figure is, moreover, clothed in the dress of the period and of the rich materials in which, Vasari says, the artist took much pleasure in dressing himself. Behind the central group is the aged Simeon, who blessed God and said, “Lord, now lettest thou thy servant depart in peace, according to thy word.”

1129. Philip IV, King of Spain.*Velazquez* (Spanish, 1599-1660). See 197.

The king is younger here than in 745; hanging from his chain is the order of the Golden Fleece. Notice in both portraits the stiff linen collars, which were invented by the king; also his wonderful moustaches, which he is said to have encased during the night in perfumed leather covers.

1130. Christ Washing His Disciples’ Feet.*Tintoretto* (Venetian, 1518-1584). See 16.

In front is St. Peter, placing his foot in a brazen basin and bending forward with a deprecating action—in contrast to which is the look of cheerful, and almost amused alacrity on the part of Him who came not to be ministered unto, but to minister.

1131. Joseph in Egypt.

Jacopo Carucci, called Pontormo (Florentine, 1494-1557).

A drama in five acts describing incidents in the life of Joseph in Egypt. (1) On the left, Pharaoh, in a white turban, and surrounded by attendants, is met by Joseph and his brethren, who stand before him in attitudes of supplication. The youth sitting on the steps with a basket in his hand is a portrait (Vasari tells us) of the painter's pupil, Angelo Bronzino. (2) On the right of the foreground, Joseph, seated on a triumphal car drawn by naked children, stoops forward towards a man who kneels and presents a petition. (3) In the middle distance there is an animated group of men ("Wherefore shall we die before thine eyes, both we and our land?"). (4) On the steps going up to the circular building on the right Joseph is leading one of his sons to see the dying Jacob; he is followed by the "steward of the house," a conspicuous figure in a long crimson robe. The other boy appears at the top of the steps and is embraced by his mother. (5) Inside the room Jacob is represented as giving his blessing to the two boys, Ephriam and Manasseh, who are presented to him by their father.

1132. The Vestibule of a Library.

Hendrick Steenwyck, the younger (Dutch, 1580-1649).

1133. The Nativity.

Luca Signorelli (1441-1523). See 1128.

A dramatic representation in one canvas of the Gospel story told in Luke ii. 1-17. *Scene 1.* "And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be enrolled." This is represented by the Roman portico to the left of the central group, under which, at a long table, is seated a row of scribes, who are entering the names of the people. *Scene 2.* The birth of Jesus. There is no manger, but the stable is suggested by the heads of the ox and the ass at the side; and instead of the Babe being found "wrapped in swaddling clothes" it is naked. *Scene 3.* On the left is a group of shepherds. The angel of the Lord is appearing unto them from heaven, and they are sore afraid, shielding their eyes from the heavenly light. *Scene 4.* On the right of the portico, and seen through an arch of natural rock, is a shepherd playing on the pipe.

1134. Madonna and Child.

Liberale da Verona (Veronese, 1451-1536).

1135, 1136. The Clemency of Trajan.

Unknown (Veronese, 15th century).

These two panels probably formed two sides of an ornamental box. The story is that of a Roman widow who appealed to the Emperor Trajan for vengeance against the murderers of her son. He spared their lives, but made them pay damages to the widow.

1137. Portrait of a Boy. *Jacob van Oost* (Flemish, 1600-1671).**1138. The Crucifixion.**

Andrea del Castagno (Florentine, 1390-1457).

1139. The Annunciation.

Duccio (Sienese, 1260-1340). See 566.

1140. Christ Healing the Blind.

Duccio.

Duccio is not content to represent the bare act of healing, but insists further upon the efficacy of the touch of Him who was the Light of the World, by making the blind man drop the staff of which he has no longer need.

There is another piece of symbolism in the graduated scale by which he draws attention to the respective dignities of his characters—Christ being the tallest in the picture, the blind man the shortest.

1141. Supposed Portrait of the Artist.

Antonello da Messina (Venetian, 1444-1493). See 673.

1142. The August Moon: at Blackdown, near Haslemere.

Cecil G. Lawson (British, 1851-1882).

1143. The Procession to Calvary.

Ridolfo (brother of Domenico) Ghirlandajo (Florentine, 1483-1561).

1144. Madonna and Child.

Bazzi, called Il Sodoma (Lombard, 1477-1549).

1145. Samson and Delilah.

Andrea Mantegna (Paduan, 1431-1506). See 274.

On the trunk of the olive tree behind, Mantegna has carved the moral which he drew from the tale, and which (being interpreted from the Latin) is that "woman is a three-times worse evil than the devil." But though Mantegna has taken his subject from the Bible, his treatment of it is in the classical spirit. "Apart from the fact that her attention is directed to the mechanical operation, Delilah's expression is one of absolute and entire unconcern. He left the features thus impassive in obedience to the formula of a certain school of antique sculpture, that all violent emotion should be avoided."

1146. Portrait of a Lady.

Sir Henry Raeburn, R.A. (British, 1756-1823).

Raeburn, who has been called "the Scottish Reynolds," was a fashionable portrait-painter in Edinburgh.

1147. Heads of Nuns (fresco).

Ambrogio Lorenzetti (Sienese, died about 1348).

1148. Christ at the Column.

Velazquez (Spanish, 1599-1660). See 197.



VELAZQUEZ. Christ at the Column.

An intensely dramatic rendering of the central lesson of Christianity. The absence of all decorative accessories concentrates the attention at once on the figure of the Divine sufferer—bound by the wrists to the column. His hands are swollen and blackened by the cords; the blood has trickled down the shoulder—so terrible was the punishment, and the scourges and rod have been flung contemptuously at His feet. Yet abnegation of self and

Divine compassion are stamped indelibly on His countenance, as He turns His head to the child who is kneeling in adoration. The guardian angel behind bids the child approach the Redeemer in prayer (hence the alternative title that has been given to the picture, *The Institution of Prayer*). From the wise and prudent the lessons of Christianity are often hidden, but Christ Himself here reveals them unto babes. "He was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed."

1149. Madonna and Child.

Marco d'Oggionno (Lombard, 1470-1530).

1150. A Portrait.

Ascribed to Pontormo (Florentine, 1494-1557).

1151. The Entombment.

Unknown (German, 15th-16th century).

1152. St. John the Baptist.

Martino Piazza (Lombard, early 16th century).

1153. A Family Group.

William Hogarth (British, 1697-1764). See 112.

A characteristic family party (the Strodes) in the "age of bag-wigs and of flowered dresses." The gentleman to the left is their learned friend, Dr. A. Smith, Archbishop of Dublin, who is represented with an open book. It is a household where everything is done in good style—even to the books bound solemnly "to pattern" (in the background to the left). But Hogarth was not to be done out of his joke, and he puts it accordingly into the dogs, which keep their distance at either side of the room, and look unutterable things at each other.

1154. Girl with a Lamb.

Greuze (French, 1725-1805). See p. 13.

1155. The Assumption of the Virgin.

Matteo di Giovanni (Sienese, 1435-1495).

A picture in which the artist concentrates all he could command of gaiety and joyousness in colour, expression, action and sentiment; and thus typical of the personal feeling, approximating to that of a lover to his mistress, which entered into Madonna worship. These pictures of coronations and assumptions of the Virgin are not merely tributes of devotion to the mother of God, but are poetic renderings of the recognition of women's queenship. One may read the same spirit perhaps in the legend of St. Thomas and the Madonna, introduced in this picture—of St. Thomas, who ever doubted, but whose faith was confirmed by a woman's girdle. For the story is that the Virgin, taking pity on his disbelief, threw down to him her girdle, which he is here raising his hands to catch, as it falls from her throne, in order that this tangible proof remaining with him might remove his doubts.

1156. On the Ouse, Yorkshire.

George Arnald, A.R.A. (British, 1763-1841).

1157. The Nativity. *Cavallino* (Neapolitan, 1622-1654).

1158. Harlech Castle.

James Ward, R.A. (British, 1769-1859).

1159. The Calling of Abraham.

Gaspar Poussin (French, 1613-1675). See 31.

1160. The Adoration of the Magi.

School of Giorgione (Venetian, 1477-1511). See 269.

1161. Miss Fenton as "Polly Peachum."

William Hogarth (British, 1697-1764). See 112.

A portrait of the actress—Lavinia Fenton—who took the town by storm at the first representation of Gay's *Beggar's Opera* (January 29, 1728).

1162. The Shrimp Girl.

Hogarth.

1163. The Canterbury Pilgrims (after Chaucer).

T. Stothard, R.A. (British, 1755-1834). See 317.

The Pilgrims, now safely on their way from the Tabard at Southwark, are ambling along, in the fresh spring morning, through the pretty fields of Peckham and Dulwich. The *Miller* is riding well to the front. After him rides the *Host*. He proposes the recounting of Tales to beguile the time. Then, riding five abreast, come (beginning with the farthest from us) the *Doctor of Physic*, clad in "sangwyn". Next to him we recognise the *Merchant* by his "forked beard" and "Flaundrisch bevere hat." Then, after the pale-faced *Serjeant-at-Law*, rides the fat, jolly *Franklin*. Last in this line is that "worthy man," the *Knight*, great in battles and victories, but without parade. Exactly behind the Knight is the *Reeve*, a "sklendre colerik man." By the side of the Knight, but nearer to us, rides his *Son*, "the yung Squyer," who, it is easy to see, thinks a good deal of himself, and loves to show his prowess in riding. Behind him is his servant, the "*Yeman*," clad in Lincoln green. Then comes another group riding five abreast—the figure farthest from us being the *Ploughman*. Next to him is his brother, the poor *Parson* of a town, and beside him the *Nun's Priest*, fat and rubicund. Then comes the *Nun* in holy converse with her superior, the lady *Prioress*, "Madame Eglentyne." In the next company, farthest from us, is the pale-faced student, the *Clerk of Oxenford*. Next to him rides the *Manciple*—his face is not shown, for Chaucer does not describe him: he is looking round, no doubt, at the Wife of Bath, the centre of general attraction. So also is *Chaucer* himself, who comes next. Stothard painted this picture from a portrait of the poet preserved in the British Museum. In front of this group, with his back towards us, is the *Shipman*. Then comes the *Wife of Bath*; she is laughing and coqueting with the *Pardoner* who follows behind, his face radiant with smiles. Behind this couple comes the *Sompnour* (or crier of the court), with his "fyre-reed cherubynes face." He wears a garland, as a follower of Bacchus. Next comes the *Monk*, and, nearer to us, is the *Friar*. In the rear of the procession follow the traders, in their liveries; and last of all rides the *Cook*, refreshing himself on the way—"Wal cowde he knowe a draughte of Londone ale."

1164. The Procession from Calvary.

William Blake (British, 1757-1827). See 1110.

1165. St. Hippolytus and St. Catherine.

Moretto (Brescian, 1498-1555). See 299.

Two saints who were not divided in the manner of their martyrdom, and who are united therefore on the painter's canvas. Each holds the martyr's palm. St. Catherine places her left hand on the hilt of a sword, whilst her foot rests upon the wheel on which she would have been torn to death had not an angel from heaven broken it. St. Hippolytus is clad in armour, for he was the soldier stationed as guard over St. Lawrence (see XII. 747), but he is represented as bareheaded, and with his face upturned in reverence, for that "he was so moved by that illustrious martyr's invincible courage and affectionate exhortations that he became a Christian."

1166. The Crucifixion.

Antonello da Messina (Venetian, 1444-1493). See 673.

1167. Mary Wollstonecraft Godwin.

J. Opie, R.A. (British, 1761-1807). See 784.

A portrait of the remarkable woman famous as the author of *A Vindication of the Rights of Woman*, and as the mother of Shelley's second wife.

1168. Portrait of a Jesuit.

Willem van der Vliet (Dutch, 1584-1642).

The Jesuit father turns round from his book and looks with a smile of tender sadness on the spectator—he is ready to read your heart and to give you sympathy in return for confidences.

1171. The "Ansiedi Madonna."

Raphael (Umbrian, 1483-1520).

Raphael Santi was the son of Giovanni Santi (see 751), a painter and poet of Urbino. Some of his talent was thus hereditary, but it was developed by an intense power of assimilation—of learning all things from all men. This power was one of the main causes of the width of range and catholicity of taste to which he owes his universal popularity. “He is in affinity with all,” a German critic has said; “he is every man’s friend and brother; no one feels himself humbled beside him, there lingers no trace of an unexplained and unenjoyed mystery.” His life fully reflects that gentle spirit and innate love of beauty which fused all he assimilated into the harmony of his own work. “All were surpassed by him,” says Vasari, “in friendly courtesy as well as in art; all confessed the power of his sweet and gracious influence” (for some remarks on the different stages in the development of Raphael’s art, see p. 7).

The “Ansiedi Madonna,” so called from having been painted for the Ansiedi family at Perugia, was bought from the Duke of Marlborough by the nation for £70,000—more than three times the highest price ever before paid for a picture, and equal to more than £14 per square inch. It is by common consent one of the most perfect pictures in the world; and it is also one of the noblest embodiments of Christianity. Raphael is above all the painter of motherhood and childhood—of the self-forgetting love of the one, and the fearless faith of the other—the human relationship which of all others is the most divine. On either sides are two saints—types both of them of the peace of Christianity. In the figure of St. John the Baptist on the left—with his rough camel skin upon him, and an expression of ecstatic contemplation on his face—the joy that comes from a life of self-sacrifice—is made manifest; in that of the good Bishop Nicholas of Bari, the peace that comes from knowledge. The three balls at his feet are a favourite emblem of the saint: typical partly of the mystery of the Trinity, but referring also to the three purses of gold which he is said to have thrown into a poor man’s window that his daughters might not be portionless. The picture is remarkable for “the exquisite purity of its colour and luminous quality of its tones.” “In this cool, pearl-gray, quiet place, colour tells for double. How orderly, how divinely clean and sweet the flesh, the vesture, the floor, the earth and sky! Say, rather, the hand, the method of the painter! There is an unmistakable pledge of strength, of movement and animation, in the cast of the Baptist’s countenance, but reserved, repressed” (Pater). This picture, like the Sistine Madonna at Dresden, is entirely by Raphael’s own hand, no pupil or assistant having touched it.

172. Charles the First.

Van Dyck (Flemish, 1599-1641). See 49.

This famous picture was one of many equestrian portraits of Charles I. which Van Dyck painted at his

court. It was sold after Charles’s death for a paltry sum by the Parliament, and in 1885 was bought by another Parliament—from the Duke of Marlborough—for the great price of £17,500. It is a courtier’s portrait of the idol of the cavaliers. Notice the king’s stately bearing, his personal dignity, his almost feminine refinement. It is a portrait of personal courage—with no suspicion of any fatal want of presence of mind; of dignity—with the obstinacy, which was its reverse side, left out. In such a portrait “of a Cavalier by a Cavalier” Van Dyck’s work is invested with an enduring pathos for all



Englishmen. With the king is Sir Thomas Morton, his equerry, but Charles does not see him. Bareheaded he sits, gazing into futurity.

1173. An Unknown Subject.

School of Giorgione (Venetian, 1477-1511). See 269.

A child, it would seem, is being initiated into some order of the Golden Age—he is being dedicated, perhaps, to a life of song, for the stately personage on the throne wears the poet’s crown of wild olive, whilst the young man on the steps below him lightly touches a lute, and has books by his side.

1174. The Watering Place.

T. Gainsborough, R.A. (British, 1727-1788). See 683.

A sketch for the larger picture, 109.

1175. Regent’s Park, 1807.

James Ward, R.A. (British, 1769-1859).

1176. A Landscape.

Patrick Nasmyth (British, 1786-1831). See 380.

1177. A Landscape.

P. Nasmyth.

Dated 1831, the year of the artist’s death.

1178, 1179. Landscapes.

P. Nasmyth.

1180. Cliveden on the Thames.

J. W. M. Turner, R.A. (British, 1776-1851). See p. 458.

A view looking across the river, on the famous Cliveden reach, above Maidenhead. Painted probably about 1815, when Turner was living at Twickenham.

1183. A Landscape.

Patrick Nasmyth (British, 1768-1831). See 380.

1185. Nymphs and Satyrs.

T. Stothard, R.A. (British, 1755-1834). See 317.

1186. Landscape with Cattle.

John Glover (British, 1767-1849).

1188. The Betrayal of Christ.*Ugolino* (Sienese, died 1349).**1189. The Procession to Calvary.***Ugolino*.**1190. A Boy's Portrait.***Ascribed to François Clouet* (French, 1510-1572).**1192, 1193. Sketches for Altarpieces.***Giovanni Battista Tiepolo* (Venetian, 1692-1769).

By one of the latest of the greater Venetian painters—an imitation of Paolo Veronese; and showing something of that master's spirit and gaiety.

1194. Christ Driving out the Traders from the Temple.*Marcello Venusti* (Florentine, died 1579).**1195. The Birth of Venus.***Rubens* (Flemish, 1577-1640). See 38.

A finished study for a salver which was executed in silver for Charles I.

1196. The Triumph of Chastity.*Unknown* (Florentine, 15th century).

Chastity clothed only in white innocence is assailed by Love. She receives his arrows on a shield of polished steel; the points of the arrows break and burst forth into tiny golden flames—each temptation only causing the sacred fire of purity to burn more brightly.

1197. David Garrick (1716-1799).*Ascribed to Johann Zoffany, R.A.* (British, 1733-1810).

Garrick was great alike in tragedy and comedy: hence in the emblematic trophy below are introduced both the tragic and the comic mask. In the actor's face the artist has well caught an expression of momentarily suspended mobility. This mobility made Garrick a difficult subject to draw. He and his brother actor, Foote, went to Gainsborough for their portraits; he tried again and again without success, and dismissed them in despair: "Rot them for a couple of rogues," he said; "they have everybody's faces but their own."

1198. Mr. Henry Byne.*Lemuel F. Abbott* (British, 1760-1803).**1199. Madonna and Child.***Unknown* (Florentine, 15th century).**1200, 1201. Groups of Saints.***Macrino d'Alba* (Lombard, painted about 1500).**1202. Madonna and Child.***Bonifazio*, the elder (Venetian, died 1540).

Notice the significance of the incident in the middle distance—a shepherd asleep, while a wolf is devouring a sheep ("But the Good Shepherd giveth His life for the sheep").

1203. Madonna and Child.*Giovanni Busi*, called *Cariani* (Bergamese, 1480-1541).**1206. Landscape and Figures.***Salvator Rosa* (Neapolitan, 1615-1673). See 84.

A good example of Salvator's scenic effects in landscape—full of power, but deficient in close observation of nature.

1207. The Hay Wain.*J. Constable, R.A.* (British, 1776-1837). See 130.

The spot represented is the same as in 307, one looking up, the other down the Stour. There is a freshness in the landscape which explains what the French critics said when this picture was exhibited at the Paris Salon: "Look," they cried, "at these pictures by the Englishman. The ground seems to be covered with dew."

1208. William Godwin (1756-1836).*J. Opie, R.A.* (English, 1761-1807). See 784.

A portrait exactly corresponding to the written descriptions of the great "philosophical radical"—the remarkable man who, starting from Calvinism, ended in free thought, and who, though advocating free love, was himself the most passionless of men. "In person," says S. C. Hall, in his *Memories of Great Men*, "he was remarkably sedate and solemn, resembling in dress and manner a dissenting minister rather than the advocate of 'free thought' in all things."

1211, 1212. Fêtes at the Marriage of the Marquis of Mantua and Isabella d'Este.*Domenico Morone*, called *Pellacane* (Veronese : born 1442, still living 1508).

The scene in both is a tilt court, with its seat of honour in the middle.

1213. Portrait of a Professor.*Gentile Bellini* (Venetian, 1427-1507).

Gentile was the elder brother of Giovanni (see 189), and was of high repute as a portrait-painter.

A portrait of Girolamo Malatini, Professor of Mathematics in Venice (notice his brass compasses), who is said to have taught Gentile and his brother Giovanni the rules of perspective.

1214. Coriolanus, Volumnia, and Veturia.*Michele da Verona* (Veronese, painted 1500-1523).

Coriolanus, a noble Roman, so called from Corioli, a city of the Volscians he had taken, bore himself haughtily, and was banished. Nursing his revenge, he threw himself into the arms of the Volscians, and advanced at their head upon Rome. The Romans, in terror, endeavoured in vain to appease him, and at last sent out his wife, Volumnia, with her child, here kneeling before him, and his mother, Veturia (Volumnia in Shakespeare's play), to intercede. In their presence the strong man gives way; he throws himself on his knee, and is restored once more to human love.

1215. Madonna and Child.*Domenico Veneziano* (died 1461).**1216, 1216a & b. The Fall of the Rebel Angels.***Spinello Aretino* (Florentine, 1333-1410).

Fragments of a fresco saved by Sir A. H. Layard from a ruined church at the artist's native city, Arezzo. Michael, the archangel, with raised sword, is striking at the dragon; his attendants, armed with spears and swords, thrust down the demons.

1217. The Israelites Gathering Manna.*Ercole di Roberti Grandi* (Ferrarese, 1450-1496).**1218, 1219. Joseph and his Brethren.***Francesco Ubertini*, called *Il Bacchiacca* (Florentine, 1494-1557).

1220. The Virgin and Child.

Andrea d'Assisi, called L'Ingegno (Umbrian, painted about 1484).

1221. "Darby and Joan."

Abraham de Pape (Dutch, painted about 1650).

1222. A Study of Foliage, Birds, and Insects.

Melchior de Hondecoeter (Dutch, 1636-1695).

1223. Old Westminster Bridge.

Samuel Scott (British, died 1772).

1224. Portrait of Samuel Scott.

Thomas Hudson (British, 1701-1779).

Scott—being a marine painter—is represented holding a drawing or a print of a seapiece. Hudson was Reynolds's first master.



GHIRLANDAJO. Portrait of a Girl.

1227. Virgin and Child.

Marcello Venusti (Florentine, died 1579).

1228. Titania and Bottom.

H. Fuseli, R.A. (British, 1741-1825).

The scene is from *A Midsummer Night's Dream* (Act iv. Sc. 1), where Titania, Queen of the Fairies, under the spell of her husband Oberon's magic arts, takes the weaver Bottom (to whom the mischievous elf Puck has given an ass's head) "for her true-love." Titania hangs lovingly over her hideous monster; and the wood is filled with her vassals—"The cowslips tall her pensioners be." They and all the blossoms contain little fairies, some of them with lovely baby-faces smiling from the flower-calyxes which form their hoods. A little elf's face (Moth's) peers up from the ground beneath a large moth which is its body. The attendant fairies stand on either side behind Titania and seem to look sadly on at her delusion.

1229. Virgin and Child.

Luis de Morales (Spanish, 1509-1586).

1230. Portrait of a Girl.

Domenico Ghirlandajo (Florentine, 1449-1494).

Domenico was the son of a goldsmith—Tommaso Bigordi del Ghirlandajo—so called for his skill in making garlands, as the head-dresses of gold and silver worn by Florentine maidens were called. He was the first to introduce portraits into "historical" pictures.

1231. Portrait of a Gentleman.

Sir Antonio More (Flemish, 1512-1578).

1232. Portrait of a Gentleman.

Heinrich Aldegrever (Westphalian, born 1502, still living 1555).

1233. The Blood of the Redeemer.

Giovanni Bellini (Venetian, 1426-1516). See 189.

A picture of mediæval mysticism such as is found in many of our hymns :—

Come let us stand beneath His cross ;
So may the blood from out His side
Fall gently on us drop by drop :
Jesus, our Lord, is crucified.

Note the symbolism in the decoration of the wall. The marble panels have bas-reliefs of satyrs and heathen divinities celebrating pagan sacrifices; a suggestive background to the sacrifice which consecrated the religion of Christ.

1234. "A Muse Inspiring a Court Poet."

Dosso Dossi (Ferrarese, 1479-1542).



Dosso Dossi. "Muse inspiring a Court poet."

1238. Sir Samuel Romilly (1757-1818).

Sir T. Lawrence, P.R.A. (British, 1769-1830). See 129.

"Lawrence made coxcombs of his sitters," it has been said. But the expression here—in its mingled benignity and penetration—is worthy of the great lawyer by whose eloquence and mild insistence the barbarity of our penal code was first abated.

1239. The Judgment of Solomon.

Mocetto (Venetian, painted 1490-1514).

The king sits on a throne, on our right. On our left a soldier with his left hand holds a child suspended in mid-air. In the centre another soldier, kneeling, is about to stab a child; behind him is the outline of part of a figure, doubtless of the mother, who has pounced upon the executioner and stopped his weapon.

1240. The Murder of the Innocents.

Mocetto.

1241. Christ Preaching in the Temple.

Pedro Campana (Flemish-Italian, 1503-1580).

The kneeling figure of the Magdalen is conspicuous among the women listeners; she is encouraged by Martha, who points to the preacher.

1242. Stirling Castle.

Alexander Nasmyth (British, 1758-1840).

1243. Portrait of a Gentleman.

Unknown (Dutch School, 17th century).

1246. A House at Hampstead.

Constable.

1247. The Card Players.

Nicolas Maas (Dutch, 1632-1693). See 207.

It is the turn of the girl to play. She regards her hand in evident perplexity, doubtful which card to throw down. The man is apparently sure of his game.

1248. Portrait of a Lady.

Bartholomeus van der Helst (Dutch, 1611-1670). See 140.

1249. Endymion Porter

William Dobson (British, 1610-1646).

Dobson, who has been called "the English Van Dyck," succeeded that artist as painter to Charles I.

Porter was Groom of the Bedchamber to Charles I., and also the friend and patron of Ben Johnson, Herrick, and other poets of the time; hence the laurel-crowned bust beside him.

1251. Portrait of a Man.

Frans Hals (Dutch, 1580-1666). See 1021.



FRANS HALS. Portrait of a Man.

A good example of the dash and facility of this painter's work. It is signed with the painter's monogram, and dated 1633.

1252. A Fruitpiece. *Francis Snyders* (Flemish, 1579-1657).

1254. View of Hyde Park Corner.

Unknown (British School, late 18th century).

This view is again looking east, and gives us the aspect of the Corner before the alterations shown in 1253.

1255. A Study of Still Life.

Jan van de Velde (Dutch, painted about 1640).

1256. A Study of Still Life.

Herman Steenwyck (Dutch, date unknown).

1257. The Birth of the Virgin.

Murillo (Spanish, 1616-1682). See 176.

A sketch for a large picture of this subject now in the Louvre at Paris. Notice the homeliness of the scene. In the early Italian pictures the Virgin is a great lady, living in a fine house or spacious cloister. But Murillo combines his sentiment of ecstatic adoration with the frank realities of a humble nursery.

1258. A Study of Still Life.

Jean B. S. Chardin (French, 1699-1779).

1259. Anne, Countess of Albemarle.

Sir Joshua Reynolds, P.R.A. (British, 1723-1792). See 79.

(Painted 1758.) A portrait of Lady Anne Lennox, Countess of Albemarle, daughter of the first Duke of Richmond and wife of William Anne Keppel, second Earl of Albemarle. She was the mother of Reynolds's friend, Admiral Keppel, whose likeness is also in the Gallery (see XVI., 886).

1260-1270. Greek Portraits (2nd century A.D.)

These Greek or Græco-Roman portraits were recently discovered in excavations in the Fayoum (Middle Egypt). They were affixed to the outside covering of mummies, in a position corresponding to the head of a corpse. The exact arrangement can be seen in two mummies from the same "find" now in the British Museum. They are painted on thin panels, with a medium apparently of wax.

1271. Marie-Auguste Vestris.

T. Gainsborough, R.A. (British, 1727-1785). See 683.

The portrait of an Italian dancer (1760-1842).

1272. The Cenotaph.

J. Constable, R.A. (British, 1776-1837). See 130.

A picture of the Cenotaph erected to the memory of Sir Joshua Reynolds by Sir George Beaumont in his grounds at Coleorton. The inscription for the Cenotaph was written by Wordsworth.

1273. Flatford Mill, on the Stour.

Constable.

One of Constable's earlier works, dated 1817. (For illustration see page 17.)

1274. The Glebe Farm.

J. Constable, R.A. (British, 1776-1837). See 130.

The spot depicted is the village of Langham, in Constable's Suffolk country. One of the pictures on which (said the artist) "I rest my little pretensions to futurity." "It is one of my best in colour," he says elsewhere, "fresh and bright, and I have pacified it into tone and solemnity." This saying is very characteristic of the

sentiment with which Constable painted nature—the sentiment which Wordsworth interpreted when he wrote (of a picture by Constable's friend and patron, Sir George Beaumont):—

Soul-soothing Art ! which Morning, Noon-tide, Even,
Do serve with all their changeful pageantry ;
Thou, with ambition modest yet sublime,
Here, for the sight of mortal man, hast given
To one brief moment caught from fleeting time
The appropriate calm of blest eternity !

1275. View of Hampstead. *Constable.*

It is interesting as showing the range of Constable's skill, to contrast this view of Hampstead with the one numbered 1236. There (as Leslie says) we almost need a parasol as we look ; here, an umbrella.

1277. A Man's Portrait.

Nicholas Maas (Dutch, 1632-1693). See 153.

Signed and dated 1666. A singularly life-like portrait of a singularly unattractive face.

1278. A Convivial Party.

Hendrik Gerritsz Pot (Dutch, about 1600-1656).

Notice the little dog who furtively licks the hand of its half-t tipsy master.

1280. Christ appearing to the Virgin Mary after His Resurrection.

Unknown (Early Flemish, 15th century).

1281. Portrait of Mrs. Brocas.

Francis Cotes, R.A. (British, 1725-1770).

Cotes, a distinguished portrait painter of his time, was an original member of the Royal Academy.

1282. San Zenobio.

Jacopo Chimenti of Empoli (Florentine, 1554-1640).

St. Zenobio (died A.D. 417) was a Bishop of Florence, famous in his time for his eloquence and good works, and a favourite saint with the Florentines in after ages. The following is the legend painted in this picture :—"A French lady of noble lineage, who was performing a pilgrimage to Rome, stopped at Florence on the way, in order to see the good bishop Zenobio, of whom she had heard so much, and having received his blessing she proceeded to Rome, leaving in his care her little son. The day before her return to Florence, the child died. She was overwhelmed with grief, and took the child and laid him down at the feet of St. Zenobio, who, by the efficacy of his prayers, restored the child to life, and gave him back to the arms of his mother" (Mrs. Jameson, *Sacred and Legendary Art*, p. 415).

1283. View of Dedham.

T. Gainsborough, R.A. (British, 1727-1788). See 683.

Dedham was also a favourite view with Constable, and it is interesting to contrast the pictures by Gainsborough and Constable severally of the same scenery—Gainsborough's, mellow and tinged with melancholy ; Constable's, brighter and fresher. Constable himself was often under the spell of Gainsborough's sentiment. "I fancy," he once wrote from this Suffolk country, "that I see Gainsborough in every hedge and hollow tree." "The landscapes of Gainsborough," he said in one of his Royal Institution lectures, "are soothing, tender, and affecting. On looking at them we find tears in our eyes, and know not what brings them."

1284. St. Francis and St. Mark.

Antonio Vivarini (Venetian, died 1470).

A companion panel to 768.

1286. Boy Drinking.

Murillo (Spanish, 1618-1682). See 13.



MURILLO. Boy Drinking.

1287. Interior of an Art Gallery.

Dutch School (17th century).

Forty-two pictures hang upon the walls of the "Art Gallery," and the collection is very interesting as showing the taste of a Flemish amateur of the period. In addition to these, there are globes, gems, maps, engravings, nautical instruments, pieces of sculpture and other "objects of virtue"—all painted with miniature-like delicacy. Especially charming is an elaborately inlaid cabinet with china and other "curios" upon it. The art treasures are being eagerly scanned by several groups of connoisseurs, whilst—with a touch perhaps, of satiric intent—a monkey is perched on the window-sill, criticising the critics.

1288. A Frost Scene.

Aart van der Neer (Dutch, 1603-1677).

1289. Landscape and Cattle.

Cuyph (Dutch, 1620-1691). See 53.

1290. Landscape.

R. Wilson, R.A. (British, 1714-1782). See 108.

1291. Assumption of the Virgin.

Juan de Valdes Leal (Spanish, 1630-1691).

Leal was the first President of the Academy at Seville. To him some critics have assigned the "Dead Onando" (741).

The donatrix of the picture and her son are shown in either corner, while in the midst the Virgin ascends to Heaven, surrounded by bands of angels.

1292. A Family Group.

Jan van Bylert (Dutch, 1603-1671).

1293. Musical Pastime.*Jan Miense Molenaer* (Dutch, died 1668).

This picture is a capital example of the artist. "The fair faces of the singers are very spontaneously expressive of their gaiety, and have something of the animation of Jan Steen without his vulgar types and occasional grimace."

1294. An Allegorical Subject.*William van de Poorter* (Dutch, painted 1630-1645).

The subject is perhaps a "Vigil of Arms," and may depict a knight or king passing the night before his investiture in the seclusion of a private chapel.

1295. Madonna and Child, with Saints.*Girolamo Giovenone* (Lombard, early 16th century).**1296, 1297. Landscapes.***Giuseppe Zais* (Venetian, died 1784).**1298. River Scene.***Joachim Patinir* (Early Flemish, died 1524).

A curious example of the fantastic landscape of the old masters, with beetling crags and grottoes.

1299. Portrait of a Youth.*Domenico Ghirlandajo* (Florentine, 1449-1494). See 1230.**1300. Virgin and Child.***Unknown* (Milanese School, 15th-16th century).**1301. Portrait of Girolamo Savonarola.***Unknown* (Florentine School).

A portrait (less forbidding than most) of the great patriot-priest of Florence (1452-1498), whose strange career is familiar to all readers of George Eliot's *Romola*. Ultimately he was condemned to death, with his two disciples; and on the back of the portrait is a representation of their execution. They were hung on a cross, and burnt.

1302. The Soul of St. Bertin.*Simon Marmion* (French, 1425-1489).**1303. A Choir of Angels.***Marmion*.

These two panels formed the uppermost portion of an altar-screen painted for the Abbey Church of St. Bertin at St. Omer.

1304. Marcus Curtius (?).*Unknown* (Umbrian School, 16th century).

Marcus Curtius was a Roman youth who sacrificed himself by leaping into a chasm which (said the oracle) would never close until Rome threw into it the most precious thing she had. What did Rome possess more precious than her arms and courage, said Curtius as he prepared to leap, in full armour, into the gulf. If this be the subject here represented, the picture shows in an interesting way the frank anachronism of the early painters, for the local colour is certainly not that of the Roman Forum, where Curtius took his self-sacrificing leap. The picture bears strong resemblance to Raphael's earlier manner, as any visitor will see who compares it with the "Vision of a Knight" (213).

1305. A Family Portrait.*G. Donck* (Dutch, painted 1636).

A portrait of Jan van Hernsbeeck and his wife, Marie Koeck.

1306. Landscape.*Thomas Barker* (British, 1769-1847).**1307. Miss Caroline Fry.***Sir T. Lawrence, P.R.A.* (British, 1760-1830). See 129.**1308. Portrait of a Man.***Juan Bautista del Mazo Martinez* (Spanish, 1610-1687).

A portrait of one of Philip IV.'s Court dwarfs, by the favourite pupil and son-in-law of Velazquez, whom he succeeded as painter-in-ordinary to the Spanish Court.

1309. Portrait of a Young Man.*Bernardino Licinio* (Venetian, painted 1528).**1310. "Ecce Homo!"***Cima* (Venetian, 1460-1518). See 300.

This picture was sold as a Carlo Dolci, but there is no resemblance whatever between the affected sentimentality of that painter (934) and the sincere pathos of this picture. If not by Bellini, it is perhaps by Cima da Conegliano, with whose works in the same room the picture may be compared by the visitor.

1311. A Winter Scene.*Jan Beeraestraaten* (Dutch, 1622-1687).**1312. The Village Cobbler.***Jan Victoors* (Dutch, 1620-1672).**1313. "The Nursing of Hercules" or "The Creation of the Milky Way."***Tintoretto* (Venetian, 1518-1594). See 16.

A very beautiful representation of the Greek myth of the Milky Way. Hermes, it is told, carried the child Hercules to Olympus and put him to the breast of Hera while she lay asleep; but as she awoke, she pushed the child from her, and the milk thus spilled produced the Milky Way. The goddess is here shown half-rising from her couch, surrounded by little loves, and attended by peacocks—emblems of her royal state, as Queen of Heaven; while in the deep-blue firmament is the eagle carrying the thunderbolt. From her bosom issue long lacteal jets that seem, as it were, to crystallise into stars. This picture, recently acquired from the Earl of Darnley's collection, was doubtless designed for the centre-piece of some painted ceiling, such as those in the Ducal Palace at Venice, and is a magnificent example of Tintoretto's sweeping harmonies.

1314. "The Two Ambassadors."*Hans Holbein, the younger* (German, 1497-1543).

Hans Holbein, the younger, so called to distinguish him from his father of the same name, who was also a celebrated painter, is one of the great portrait-painters of the world. A copy of his great work, in another kind, the "Madonna" of Darmstadt, may be seen in the Arundel Society's collection in the basement. He was also a designer for glass-painting and an engraver. This picture, besides being a celebrated example of his strong, unaffected portraiture, is very rich also in the wealth of accessories which he loved to paint with the utmost care. Holbein was a native of Augsburg; he settled first at Bâle, and afterwards in England, where he was in the service of Henry VIII., whose high opinion of him is recorded in the king's rebuke to one of his courtiers for insulting the painter: "You have not to do with Holbein, but with me; and I tell you that of seven peasants I can make seven lords, but not one Holbein."

The identity of the personages portrayed in this celebrated picture had long been a subject for critical

conjecture, and the most elaborate and ingenious theories were constructed on the subject. Some of these were referred to in the last edition of this Guide. The matter has, however, now been finally settled by the discovery of a seventeenth-century manuscript, which gives a description of the picture and records its history during the first 120 years of its existence. The portraits are of Jean de Dinteville (on the left), French Ambassador in England, and George de Selve (on the right), Bishop of Lavaur, and subsequently Ambassador at Venice. Jean de Dinteville wears the Order of St. Michael ; on the sheath of his dagger is his age, "ÆT. SVÆ 29." George de Selve's age, "ÆTATIS SVÆ 25," is inscribed on the edges of a book upon which he leans. The accessories are painted with "such strong minuteness of reality and diligent, though never paltry, emphasis of detail, that their due subordination to the whole and to the personages would seem impossible. But the subordination is there all the same, and how it comes is Holbein's secret. The total effect is one of singularly rich, if somewhat rigid grandeur ; the persons dominating as they should ; the faces and hands remaining the master features of the picture. The heads, with their hard gaze, lay hold on the spectator masterfully, so that he cannot forget them after he has passed away." The mysterious-looking object in the centre of the foreground puzzled many generations of connoisseurs. Standing about two feet from the picture, on the right, in a line with its corner, look in the direction of the object, and the puzzle will disclose itself. It is simply the distorted projection of a human skull. Such pictorial puzzles in perspective were not uncommon in Holbein's time, and are referred to by Shakespeare. The skull (*hohl bein*, hollow bone) is perhaps introduced as a punning signature of Holbein.

1315. Admiral Adrian Pulido Pareja.

Velazquez (Spanish, 1599-1660). See 197.



VELAZQUEZ. Admiral Pulido Pareja.

Pulido was a sea-captain who had distinguished himself greatly at the siege of Fontarabia, in the war with France. In the right hand he holds the admiral's staff. On his breast is the scarf and decoration of the "Order of Santiago," which Philip IV had bestowed upon him for gallantry in the siege. The portrait is among the most famous painted by Velazquez, on which account (adds an old chronicler) he put his name to it, a thing he otherwise seldom did. The king's appreciation of the painter's skill is recorded in a well-known story : "Paying his customary visit to the painter, Philip mistook the picture for the admiral himself, and rebuked him for tarrying in Madrid when he had been ordered away. Perceiving his mistake, he addressed Velazquez with the words : 'I assure you I was deceived.'"

"This, of course (says Mr. Colvin), is one of the common legends which abound in the art history of all countries, from Greece to Japan ; but it is almost possible to believe the tale when we look at the picture. Something of the rugged flashing power and fierce eagerness of the sitter seems to have passed into the painter's hand, and the method of execution he has chosen emphasises and harmonises with the character of the subject. The rude soldier-sailor in his handsome suit stands in bodily and spiritual presence before us, and seems snorting with impatience to be off to the fight once more."

1316. An Italian Nobleman.

Moroni (Bergamese, 1525-1578). See 697.

Mr. Colvin says of this picture : "Dignity and directness of presentation, richness of quality and mellowness of tone, with a colour-sense never more powerfully shown than when the scheme is one of flesh-colour with simple black and white on gray—these are the universal qualities of Venetian portrait-painting. . . . This is a thoroughly characteristic example in an excellent state. We already possess a portrait by the same hand, composed of much



MORONI. An Italian Nobleman.

the same elements (No. 1022): a man in a close-fitting black suit, showing chain-armour on the sleeves, a broken column, a wall, and a glimpse of sky. The two will make admirable pendants."

1317. The Marriage of the Virgin.

Unknown (Siennese, 14th or early 15th century).

The High Priest, clad in his sacred robes, stands between St. Joseph and the Blessed Virgin, whose hands he joins. Behind the Virgin are St. Anne and two other women. On the left are four male figures, one of whom (an unsuccessful suitor) breaks his staff, while that of Joseph blossoms, and above its foliage hovers the Holy Spirit in the form of a dove.

1318. "Unfaithfulness."

Paolo Veronese (Veronese, 1528-1588). See 26.

For this picture see under 1324.

1319. View in Rome.

Claude Lorraine (French, 1600-1682). See 2.

1320, 1321. A Man and his Wife.

Cornelis Janssens (Dutch, 1590-1664).

This artist, called Janssens van Keulen, was in much repute as a portrait-painter in England, where he was in the service of King James I. The man here portrayed is Aglonius Voon; the woman (presumably his wife) Cornelius Remoens.

1323. Piero di Medici.

Angelo Bronzino (Florentine, 1502-1572).

A portrait of Piero, son of Cosimo the elder—surnamed "Il Gottoso," The Gouty—who died in 1469. Bronzino was employed to paint the portraits of many members of the Medici family. No. 704 is a contemporary portrait of one of the later Dukes.

1324, 1325, 1326, and 1318. Moral Allegories.

Paolo Veronese (Veronese, 1528-1588). See 26.



VERONESE. "Respect."

These four pictures were originally—like the Tintoret (1313)—decorations for a ceiling. The subjects go in pairs, "Respect" (1325) being contrasted with "Scorn" (1324), and "Unfaithfulness" (1318) with "Happy Union" (1326).

1327. A Winter Scene.

Jan Van Goyen (Dutch, 1596-1656).

1328. Westminster from the Thames.

Samuel Scott (British, died 1722).

The artist's standpoint was not far from the site of Adelphi Terrace.



VERONESE. "Scorn."

1329. An Interior.

Quiryn Brakelenham (Dutch, 1625-1668).

1330. The Transfiguration.

Duccio (Siennese, 1260-1340). See 566.

1331. Virgin and Child.

Bernardino Fungai (Siennese, 1460-1516).

1332. George, 1st Earl of Berkeley.

G. Netscher (Dutch, 1639-1684).

The first Earl of Berkeley was one of the Commissioners nominated in 1660 to proceed to the Hague to invite Charles to return to the Kingdom. In 1688, after the flight of the King, he was one of the lords assembled at the Guildhall to draw up the celebrated declaration constituting themselves a provisional government until such time as the Prince of Orange should arrive.

1333. The Deposition from the Cross.

Tiepolo (Venetian, 1692-1769). See 1192.

1334. The Fortune Teller.

Pietro Longhi (Venetian, 1702-1762). See 1100.

1335. The Madonna.

Unknown (French School, 15th century).

1336. The Death of Dido.

Liberale de Verona (Veronese, 1451-1535).

1337. "Ecce Homo!"

Il Sodoma (Lombard, 1477-1549).

Probably part of a picture of Christ bearing His cross.

1338. Adoration of the Shepherds.

Bernhard Fabritius (Dutch, painted 1650-1672).

1339. The Nativity of St. John.*Bernhard Fabritius* (Dutch, painted 1650-1672).**1340. Landscape.** *Roeland Roghman* (Dutch, 1597-1686).**1341. Landscape with Figures.***Cornelius Decker* (Dutch, died 1678).**1342. Landscape.** *J. de Wet* (Dutch, 17th century).**1343. Amsterdam Musketeers on Parade.***Unknown* (Dutch School, about 1650).**1344. A Landscape.** *Salomon Ruysdael* (Dutch, 1600-1670).

A good example of one of the founders of the Haarlem School of Landscape, uncle of the more famous Jacob Ruysdael (see 627).

1345. Landscape. *Jan Wouwerman* (Dutch, 1629-1666).**1346. Winter Scene.***Hendrik van Avercamp* (Dutch, 1585-1663).

A characteristically animated work by "the Mute of Kampen" (Stomme van Kampen), as this painter was called. He was born dumb, and documents are extant in which his mother speaks of "her dumb and pitiable son."

1347. Farmyard Scene.*Isaak van Ostade* (Dutch, 1621-1649).**1348. Landscape with Goat and Kid.***Adrian van de Velde* (Dutch, 1635-1672).**1349, 1350. Studies of Lions.***Sir E. Landseer, R.A.* (British, 1802-1873). See 409.

LANDSEER. Study of a Lion

Studies made in the Zoological Gardens by the artist to aid him in modelling his lions for the Nelson monument in Trafalgar Square.

1351. Door of a Village Inn.*George Morland* (British, 1763-1804). See 1030.**1352. Landscape.** *F. de Moucheron* (Dutch, 1633-1686).**1353. Landscape with Satyrs.***Martin Ryckhaert* (Flemish, 1587-1631).

[1354-1373. The twenty pictures represented by these missing numbers have been lost to the National



LANDSEER. Study of a Lion.

Gallery by a curious chance. They included one of the gems of the British School—"Lady Cockburn and her children" by Sir Joshua Reynolds (illustrated in the last edition of this Guide, No. 1365). In 1892 it was bequeathed to the nation, together with nineteen other portraits of the Cockburn and allied families, by Mariana Augusta, Lady Hamilton, daughter of the late Sir James Cockburn. In 1899 the family of Lady Hamilton discovered that her interest in the pictures was restricted to her life, and that she had no power to dispose of them by will or otherwise. The trustees, after taking legal advice, surrendered the pictures, which had been dispersed between the National Gallery, the National Portrait Gallery, and the Tate Gallery. The "Lady Cockburn" passed into the collection of Mr. Alfred Beit, at the price, it is said, of £22,000. The other pictures were sold by auction in July 1900, and fetched but small prices (£800 in all). Wilson's "George III. and Duke of York" (formerly No. 1364), being of some historical interest, was bought by Messrs. Agnew (for £100), and by them presented to the National Portrait Gallery. This curious story is not quite without precedent in the annals of the National Gallery: see the notes on Nos. 61 and 684. The latter picture—a Gainsborough—removed under similar circumstances, ultimately returned to the Gallery. Let us hope that a like happy fate is in store for Reynolds's "Lady Cockburn."]

1374. Hogarth's Servants.*William Hogarth* (British, 1697-1764). See 112.

This composition is manifestly those "studies of servants," to which, in his "Anecdotes" of 1782 and 1785, Nichols refers as being then in the possession of the painter's widow. "Some of his domestics had lived many years in his service—a circumstance that always reflects credit on a master. Of most of these he painted strong likenesses on a canvas, still in Mrs. Hogarth's possession."

1375. Christ in the House of Martha.*Velazquez* (Spanish, 1599-1660). See 197.

The scriptural motive is here entirely subordinated.

1376. A Duel in the Prado (A Sketch).*Velazquez*.

Note that some of the figures in the foreground closely resemble the group in "The Boar Hunt" (197).

1377. The Adoration of the Shepherds.*Savoldo* (Brescian, about 1485-1548).**1378. An Interior with Figures.***Jan Steen* (Dutch, 1626-1679).

1380. Fruit and Flower Piece.

Jan Van Os (Dutch, 1744-1808).

1381. The Holy Women at the Sepulchre.

Francesco Mantegna (Padua, about 1470-1517).

1382. "Salvator Mundi."

John Jackson, R.A. (British, 1778-1831).

1383. "La Jeune Femme au Clavecin."

Jan Vermeer, of Delft (Dutch, 1632-1675).

"Vermeer is remarkable for the quality of light displayed in his interiors, in which he is not surpassed by De Hooch himself. The present picture is a conspicuous example of this quality, and of the cool general effect which is peculiar to him." (Official Catalogue.)

1384. View in Hampshire.

P. Nasmyth (British, 1786-1831). See 380.

1386. Soldiers quarrelling over their Booty.

W. C. Duyster (Dutch, 1599-1635).

1387. Players at Tric-trac.

Duyster.

1390. A Sea-Piece.

Ruysdael (Dutch, 1628-1682). See 627.

An excellent example of Ruysdael's sea-pieces, in which he was not surpassed by any painter of the time. The view represented is the shore at Scheveningen.

1393. A Mediterranean Seaport.

Claude Joseph Vernet (French, 1714-1789).

1396. Mr. and Mrs. William Lindow.

George Romney (British, 1734-1802). See 312.

1397. An old Woman Sewing.

Unknown (Dutch School, 17th Century).

1398. Ippolita Torelli.

Sir C. L. Eastlake, P.R.A. (British, 1793-1865).

Ippolita Torelli was the wife of Baldassare Castiglione, an Italian soldier, statesman, and poet (1478-1529). Left in Mantua two years after her marriage, she is said to have written, in Latin verse, to her husband (then at the Court of Pope Leo X.), complaining that in his absence her jewels—note the string of pearls which she holds listlessly in her left hand—gave her no pleasure.

1399. Portrait of a Gentleman.

Gerard Terburg (Dutch, 1617-1681).

1400. Christ before Pilate.

Rembrandt (Dutch, 1606-1669). See 45.

1401. A Study of Still Life.

Pieter Snyers (Flemish, 1681-1752).

1402, 1403. The Laundry Maids.

H. R. Morland (British, 1730-1797).

Henry Robert Morland was the son of George Henry Morland, who was also an artist, and the father of the famous George Morland (see 1030). These are fancy portraits of ladies in the costumes of ladies'-maids of the last century.

1404. Portrait of James Northcote, R.A.

J. Jackson, R.A. (British, 1778-1831).

1406. The Annunciation.

Fra Angelico (Florentine, 1387-1455). See 663.

"In San Francesco, without the gate of San Miniato, Fra Giovanni painted an Annunciation": so writes

Vasari in his life of the painter (ii. 29); and this, it has been suggested, is the picture described, which has hitherto been supposed to be among the master's lost works.

1408. Portrait of a Boy.

John Opie, R.A. (British, 1761-1807).

1409. The Marriage of St. Catherine.

Andrea Cordelle Agii (Venetian, School of Bellini).

1410. Virgin and Child.

Ambrogio Borgognone (Lombard, about 1455-1523).

1411. A Diptych.

Ercole de' Roberti Grandi (Ferrarese, 1450-1496).

On the left the Adoration of the Shepherds. On the right the dead figure of Christ, with St. Jerome and St. Francis in the middle distance receiving the stigmata. In the background the crucifixion.

1412. Virgin and Child, with St. John.

Filippino Lippi (Florentine, 1457-1504). See 293.

1413. Mr. Philip Sanson.

Sir T. Lawrence, P.R.A. (British, 1769-1830). See 129.

1414. Philip Sanson, Junr., when a Child.

Richard Westall, R.A. (British, 1765-1836).

1415. Portrait of a Lady.

Gerard Dou (Dutch, 1613-1675). See 192.

1416. Virgin and Child, with Saints.

Filippo Mazzola (Parmese, died 1505).

This picture is in its original frame, of early cinquecento pattern, richly carved, gilt, and painted.

1417. The Agony in the Garden.

A. Mantegna (Paduan, 1431-1506). See 274.

A celebrated picture (painted in 1459 for Giacomo Marcello, Podesta of Padua), and a specially interesting acquisition to our gallery,—first, as belonging to an earlier period of the master than his other important works here; and, secondly, for its strong family likeness to the picture of the same subject by his brother-in-law, Giovanni Bellini, which hangs in the preceding room (No. 726). The picture has been described as "a marvellous combination of the fantastic and the realistic"; note for curious details the rabbits and storks, and the cormorant on the withered tree.

1418. St. Jerome in his Study.

Antonello da Messina (Venetian, 1444-1493). See 673.

It is interesting to compare this picture with the version of the same subject in this room attributed to Bellini (694). Observe here "the lion walking along the cloister, holding up a suffering paw, and the puss curled up on a platform at the saint's feet. Evidently this St. Jerome was a lover of animals, and, like Canon Liddon, more especially of cats."

1419. The Legend of St. Giles.

Unknown (Flemish School, 15th Century).

"St. Giles, patron saint of Edinburgh, and of woods, cripples, lepers, and beggars, was an Athenian prince revered for his miraculous gifts. Having healed a sick man whom he found in a church by laying his cloak over him, and fearing danger to his soul from the fame which this event obtained him, he withdrew to a solitary cave, where he lived as a hermit, nourished only by wild herbs and the milk of a doe which had followed him. One day

the King of France, hunting near this retreat, shot the doe, and, pursuing it, came upon the aged hermit holding in his arms the doe, which was pierced by the arrow through his hand. The King, seeing he was a man of God, begged forgiveness, and wished to persuade St. Giles to return with him; but he refused to quit his solitude, and remained in the cave till his death."

1420. A View of Haarlem.

Gerrit Berck-Heyde (Dutch, 1638-1698).

1421. A Terrace Scene. *Jan Steen* (Dutch, 1626-1679).

1422. The Holy Family.

Eustache Le Sueur (French, 1616-1655).

Le Sueur, sometimes styled "the French Raphael," was the son of a wood-carver at Paris, and became one of the original members of the French Academy. This little picture is a good example of the painter's characteristics—with its somewhat crude colour, but considerable gracefulness, especially in the figure of the Virgin.

1423. Portrait of a Lady.

Jan. A. Ravesteyn (Dutch, 1572-1657).

1424. Tobias and the Angel.

Adam Elsheimer (German, 1578-1620).

1425. Portrait Group. *Le Nain* (French, 1588-1648).

1427. The Dead Christ: A Pieta.

Hans Baldung (German-Swabian, 1476-1545).

"The Virgin's mouth is drawn convulsively down in the manner usual in the pictures of this school. On our right is St. John. Behind the group is Joseph of Arimathea. Behind, God the Father appears, robed in blue under a red mantle, and holding across His knees the drooping corpse of the Redeemer."

1429. The Rotunda at Ranelagh.

Canaletto (Venetian, 1697-1768). See 127.

The interior of the Rotunda in Ranelagh Gardens (at Chelsea), which were opened as a rival to Vauxhall in 1742. "When I first entered Ranelagh," said Dr. Johnson, "it gave me an expansion and gay sensation in my mind such as I never experienced anywhere else." The dining boxes under the arcade on the ground level are shown in the picture, as well as the orchestra, the musicians, and the numerous gaily-dressed promenaders.

1430. Architectural Subject with Figures.

Domenico Beccafumi (Siamese, 1486-1551).

Probably intended as a fantastic treatment of the visit of the Queen of Sheba to King Solomon, or of Esther before Ahasuerus.

1431. The Baptism of Christ.

Perugino (Umbrian, 1446-1523). See 288.

1432. The Marriage of St. Catherine.

Gerard David (Early Flemish, about 1460-1523).

This picture, like the other in the Gallery by the same painter (No. 1045), was painted for the Collegiate Church of St. Donatian at Bruges. The details of the picture are carried out with marvellous care and finish. The expression of the figures is, however, hardly so animated or idealised as in No. 1045. For the subject, see 249. In front of St. Catherine kneels the donor of the picture, Richard de Visch van der Capelle, Canon and Cantor of the Church; he is accompanied by his greyhound, on

whose collar is a shield bearing the Canon's arms. Before him, on the floor, lie a Breviary of blue velvet and his preceptor's staff. The workmanship of this staff is a good instance of the painter's minute precision.

1433. Portrait of a Lady.

Unknown (Flemish School, 15th Century).

1434. A Betrothal.

Velazquez (Spanish, 1599-1660). See 197.

An unfinished picture once in the possession of Sir Edwin Landseer, and presented to the Gallery by Lord Savile. It is believed to represent a betrothal in the family of Velazquez himself. If this surmise be correct, the principal male figure would be Velazquez as a Knight of the Order of Santiago, the red cross of which, though half concealed, is seen on his cloak. The picture is the last ever painted by Velazquez.

1435. Colonel Bryce M'Murdo.

Sir Henry Raeburn, R.A. (British, 1756-1823). See 1146.

1436. The Vision of St. Eustace.

Vittore Pisano (Veronese, 1380-1456). See 776.

"The minute but unobtrusive finish of the picture is," says the Official Catalogue, "astonishing. Of the coats of the horse, dogs, stag, and other wild animals introduced every hair is drawn; and of the wild birds, every feather; nor are they less remarkable for the beauty of the drawing and the admirable character displayed, in which it may be truly said this painter has never been excelled."

St. Eustace, whose name before his conversion was Placidus, was a Roman soldier, a captain of the guards in the reign of the Emperor Trajan. He was a great lover of the chase, and "one day, while hunting in the forest, he saw before him a stag of marvellous beauty. He pursued it eagerly, and the stag fled before him, and ascended a high rock. Then Placidus, looking up, beheld, between the horns of the stag, a cross of radiant light, and on it the image of the crucified Redeemer; and being astonished and dazzled by this vision, he fell on his knees, and a voice, which seemed to come from the crucifix, cried to him, and said, 'Placidus! why dost thou pursue Me? I am Christ, whom thou hast hitherto served without knowing me. Dost thou now believe?' And Placidus fell with his face to the earth, and said, 'Lord, I believe!' And when he looked up again the wondrous vision had departed. And he returned to his house and was baptised with his wife and children."

1437. The Descent of the Holy Ghost.

Barnaba da Modena (painted about 1365).

1438. Head of St. John the Baptist.

Unknown (Lombard School, 16th Century).

1439. Fishing in the River.

S. Ruysdael (Dutch, 1600-1670).

1440. St. Dominic.

Giovanni Bellini (Venetian, 1427-1516). See 189.

The portrait of a monk (on the parapet) is an inscription recording that it is a likeness of Brother Theodore of Urbino in the character of St. Dominic. He wears the Dominican robe, and the name of the saint is inscribed on the label of the book which he holds, and carries the usual attributes of the saint, the lily and a book (on the label of which are the words "Sancti Dominici"). The inscription is dated 1515, so that if genuine this must be one of the painter's last works.



BELLINI. St. Dominic.

1441. The Adoration of the Shepherds.

Perugino (Umbrian, 1446-1523). See 288.

This fresco from the church at Fontignano, near Castello della Pieve, was left unfinished when the painter died there in 1523, in his 77th year; it is believed to be his last work.

1442. Ships in a Gale.

Bakhuizen (Dutch, 1631-1708). See 204.

1443. Interior of a Church.

H. Steenwyck (Flemish, 1580-1649).

1444. Peasants warming themselves.

Gerard von Honthorst (Dutch, 1590-1656).

1445, 1446. Studies of Flowers.

Rachel Ruysch (Dutch, 1664-1750).

1447. A Hunting Party.

Adam Frans van der Meulen (Flemish, 1632-1694).

1448. A Village Green in France.

François S. Bonvin (French, 1817-1888).

1449. Cardinal Richelieu.

Philippe de Champaigne (French, 1602-1674).

Compare the portraits of Richelieu by the same painter, No. 798.

1450. The Holy Family.

Sebastiano del Piombo (Venetian, 1485-1547). See 1.

1451. Interior of a Church.

Gerrit Berck-Heyde (Dutch, 1638-1698).

1452. Landscape, with a Gentleman holding his Horse.

George Stubbs, A.R.A. (British, 1724-1806).

1453. Covent Garden and St. Paul's Church.

B. Nabot (British School, 18th Century).

An interesting view of Covent Garden as it was in the middle of the last century (the picture is dated 1737). On the right is the piazza and the building afterwards known as "Evans's."

1454. A Gondola. Francesco Guardi (Venetian, 1712-1793).**1455. The Circumcision.**

Giovanni Bellini (Venetian, 1426-1516). See 189.

1456. Virgin and Child, with Angels.

Unknown (Italian School, 15th Century).

1457. Christ driving the Traders out of the Temple.

Domenico Theotocoupi (Spanish, 1548-1625).

1458. A Galiot in a Gale.

J. S. Cotman (British, 1782-1842).

1459. Portrait Group.

Gerbrand van den Eeckhout (Dutch, 1621-1674).

A group of the four chiefs of the wine guild of Amsterdam seated in conversation over some deeds: formerly known as "The Wine Contract."

1460. Smugglers on the Irish Coast.

Julius Casar Ibbetson (British, 1759-1817).

1461. St. Sebastian.

Matteo di Giovanni (Sienese, 1435-1495).

1462. Sea-piece with Shipping.

Hendrik Dubbels (Dutch, 1620-1676).

1464. Gate of Calais.

William Hogarth (British, 1697-1764). See 112.

A reminiscence of Hogarth's journey to France in 1748. The picture was engraved under the title "The Roast Beef of Old England," and Hogarth gives the following account of it:-

The first time an Englishman goes from Dover to Calais, he must be struck with the different face of things at so little a distance. A farcical pomp of war, pompous parade of religion, and much bustle with very little business. To sum up all, poverty, slavery, and innate insolence, covered with an affectation of politeness, give you even here a true picture of the manners of the whole nation; nor are the priests less opposite to those of Dover than the two shores. The friars are dirty, sleek, and solemn; the soldiery are lean, ragged, and tawdry; and, as to the fish-women, their faces are absolute leather. As I was sauntering about and observing them near the gate which it seems was built by the English, when the place was in our possession, I remarked some appearance of the arms of England on the front [of the gate]. By this, and idle curiosity, I was prompted to make a sketch of it, which being observed, I was taken into custody; but, not attempting to cancel any of my sketches or memorandums, which were found to be merely those of a painter for his private use, without any relation to fortification, it was not thought necessary to send me back to Paris. I was only closely confined to my own lodgings, till the wind changed for England; where I no sooner arrived than I set about the picture—made the gate my background, and, in one corner, introduced my own portrait [he is sketching on the left], which has generally been thought a correct likeness, with the soldier's hand upon my shoulder. By the fat friar, who stops the lean cook that is sinking under a vast sirloin of beef, and two of the military bearing off a great kettle of *soup maigre*, I meant to display to my own countrymen the striking difference between the food, priests, soldiers, etc., of two nations so contiguous that in a clear day one coast may be seen from the other. The melancholy and miserable Highlander,

browsing on his scanty fare, consisting of a bit of bread and an onion, is intended for one of the many that fled from his country during the rebellion in 1744 [sic for 1745].

1465. Christ rising from the Tomb.

Gaudenzio Ferrari (Lombard, 1481-1549).

An unimportant work by one of the most important of the Lombard painters. His best works are to be seen at Varallo.

1466. The Walk to Emmaus.

Lelio Orsi (School of Correggio, 1511-1586).

1467. Landscape, with a view of Oxford.

Robert Ladbrooke (British, 1770-1842).

1468. The Crucifixion.

Spinello Aretino (Florentine, about 1333-1410).

A picture some 500 years old, in excellent preservation, retaining its bright colours and the varied expressions of the faces. It is in its original frame.

1469. Still Life.

W. K. Heda (Dutch, 1594-1678).

1470. A Battle Scene. *Jacob Weier* (German, died 1670).

1471. The Picnic ("Marienda Campestre").

Francisco Goya (Spanish, 1746-1828).

1472. "The Bewitched."

Goya.

A scene from a play ("El hechizado por fuerza"), showing a player on the stage, dressed as a padre in complete black, and in the act of pouring oil into a lamp which is held by an obsequious demon, while a team of ghostly and affrighted mules are rearing in the background. Goya, who has been called the Hogarth of Spain, specially delighted in satirising the clergy, whose enchantments and incantations he parodied, and whom he was fond of portraying in the form of asses or apes.

1473. Portrait of Doña Isabel Cobos de Porcel. *Goya*.

1475. The Calm : A Sea-shore Scene.

Charles Brooking (British, 1723-1759).

1476. Jupiter and Semele.

Andrea Schiavone (Venetian, 1522-1582).

This picture was formerly in the possession of Lord Leighton.

1478. The Crucifixion.

Giovanni Mansueti (Venetian, born about 1450).

1479. A Winter Scene on the Ice.

Hendrik van Avercamp (Dutch, 1586-1663).

1480. His own Portrait.

Gilbert Stuart (American, 1754-1828).

1481. A Philosopher.

Cornelis Pietersz Bega (Dutch, 1620-1664).

1482. Miss Gainsborough.

T. Gainsborough, R.A. (British, 1727-1788). See 684.

A brilliant portrait, in fine condition, of the artist's daughter Margaret.

1483. Two Dogs: "Tristram" and "Fox."

Gainsborough.

Tristram and Fox were two pet dogs in the Gainsborough household.

1484. Study of an Old Horse.

Gainsborough.

"The structure, the character of the poor old beast who has seen so much service are put before the beholder with such authoritative skill, and yet with so much economy of means, that any elaboration would, he is made to say, be worse than superfluous. Here, as in the pictures of dogs, an inborn sympathy with the brute world is made manifest in the most unaffected fashion" (Claude Phillips).

1485, 1486. Landscapes.

Gainsborough.

1487. Portrait of T. Gainsborough, R.A.

J. Zoffany, R.A. (British, 1733-1810).

1488. Rustics with Donkeys (Study).

T. Gainsborough, R.A. (British, 1727-1788).

1489, 1490. Portraits of Venetian Senators.

(Venetian School, 16th century).

Transferred from the South Kensington Museum, where the portraits were attributed to Tintoret.

1491. Portrait of a Lady.

Attributed to *Allan Ramsay* (British, 1713-1784).

1494. A Yeoman of the Guard.

Sir J. E. Millais, Bart., P.R.A. (British, 1829-1896).

Sir John Everett Millais, the most popular and perhaps the greatest British artist of our time, was born at Southampton, his father being a native of Jersey. He showed the most extraordinary precocity in drawing. In 1848 the famous Pre-Raphaelite brotherhood was founded, Millais being one of the members. Millais's Pre-Raphaelite productions were received by the critics with the most virulent abuse. They found, however, an ardent champion in Mr. Ruskin, who extolled the knowledge of nature shown by Millais as comparable to that of Turner, and his "exhaustless invention" as unsurpassed by "even the greatest men of old times." Some of his earlier works may be seen at the Tate Gallery. Gradually the stringency of the Pre-Raphaelite school was relaxed in the case of Millais into a broader style, of which the splendid and varied fruits—alike in landscape, in portraiture, and in dramatic or poetical *genre*—are known to all picture-lovers of the time.

This picture, exhibited at the Royal Academy in 1877, is celebrated alike for its motive, which has made it a popular favourite, and for its brilliant technique. The yeoman of the guard, or "beefeater,"—a veteran of Waterloo, with medals and clasps upon his breast,—wears the gorgeous state dress of the corps, with the royal initials and emblems in gold embroidery. The ribands with which the quaint cap of black velvet is bound contrast, in their showy tints, with the faded features and hollow contour of the old man's face, and with his seared and serious eyes. He holds a staff firmly in one hand, and a packet of papers in the other. He sits awaiting orders to go on his last long journey, doing his duty the while in this world. From the technical point of view the picture is famous as a study in scarlet. Millais has rendered this unmitigated blaze of red with extraordinarily powerful effect—and, indeed, he excels in such daring attempts.

1495. Christ disputing with the Doctors.

Mazzolini (Ferrarese, 1480-1528).

1496. Portrait of Edmund Butts.

John Bettes (British, died 1570).

1497. Rabbiting.

George Morland (British, 1763-1804).

1651. Portrait of Mrs. Mark Currie.*George Romney* (British, 1734-1802). See 312.

"The face in its cloud of hair is one of the most exquisite examples of Romney's favourite type."

1652. Portrait of a Lady.*Unknown* (British School, 16th century).**1653. Portrait of Herself.***Madame Vigée Le Brun* (French, 1755-1842).

MADAME VIGÉE LE BRUN. Portrait of Herself.

This portrait, painted by the artist in her twenty-seventh year, was done in emulation of the celebrated "Chapeau de Paille" of Rubens (see No. 852). It was so much admired that she was in the following year elected a member of the French Academy. Her beauty and social charm gained for her many friendships, and she was a favourite of Queen Marie Henriette. As a portrait-painter, she aimed rather at an ideal of soft and smiling beauty than at realism. She excelled in rendering the candour of innocence, the charm of childhood, and maternal tenderness.

1654. Portrait of Mr. Russell Gurney.*G. F. Watts, R.A.* (British, born 1817).

The late Mr. Russell Gurney was for many years Recorder of London.

1658. A Landscape. *George Lambert* (British, 1710-1765).**1660. Portrait of Himself.***Adrian Van der Werff* (Dutch, 1659-1722).**1661, 1662. Angels.***Ambrogio de Predis* (Milanese, about 1500).

These pictures were the side-wings of the altar-piece of which the "Vierge aux Rochers" (1093) formed the central portion.

1663. Portrait of his Sister (Mrs. Salter).*William Hogarth* (British, 1697-1764). See 112.**1664. "The Fountain."***Jean B. S. Clardin* (French, 1699-1779).

A woman drawing water from a copper.

1665. Portrait of a Young Man.*Ambrogio de Predis* (Milanese, about 1500).**1666. The Right Hon. William Ewart Gladstone.***Sir J. E. Millais, P.R.A.* (British, 1829-1896). See 1494.

This portrait—one of the finest of Millais's works, and the best portrait of the great statesman ever painted—was presented to the National Gallery shortly after Mr. Gladstone's death by Sir Charles Tennant, Bart. It was painted during the Eastern Crisis in 1879, at a moment when Mr. Gladstone was thinking (says an intimate friend) "what a terrible sin would be committed if England was to go to war for the Turks." The picture shows Mr. Gladstone "in one of his tenderer and more sympathetic moods, when pity rather than fight seems to fill his mind."

1667. Lady and Child.*George Romney* (British, 1734-1802). See 312.**1668. Sketch of Lady Hamilton.***Romney.*

This should be compared with another portrait by the same painter, 312.

1669. Lady Craven.*Romney.*

A capital portrait, in Romney's earlier and more careful style, of a lady celebrated for her beauty and her plays. On the death of her husband, the Earl of Craven, she married the Margrave of Anspach.

1670. Mr. James P. Johnstone.*Sir William Beechey, R.A.* (British, 1753-1839).**1671. Mr. Alexander P. Johnstone.***Beechey.***1674. A Burgomaster.***Rembrandt* (Dutch, 1607-1669). See 43.

REMBRANDT. A Burgomaster.

1675. An Old Lady

These two portraits are fine examples of Rembrandt's work in its later manner. The so-called "Burgomaster" is probably only a model, dressed up by Rembrandt in the curious turban, and holding the knotted stick, which so often figure in his portraits of this period. The "Old Lady" is a more individual portrait, and is full of the pathos with which Rembrandt invested old age.



REMBRANDT. Portrait of an Old Lady.

1676. Christ disputing with the Doctors.

Francesco de Herrera, the elder (Spanish, 1576-1656).

1680. Portrait of a Young Man.

Dutch School (17th century).

1681. View of St. Paul's from the Thames.

Unknown (British School, 18th century).

A sunny afternoon on the river. Beyond Blackfriars Bridge is seen St. Paul's, with several of the city churches, the Monument, and the Tower.

1682. Virgin and Child.

Francesco di Giorgio (Sienese, 1439-1502).

A quaint little picture representing the Virgin leading the Infant Saviour by the hand.

1683. Study of a Horse.

Cuyyp (Dutch, 1620-1691). See 53.

1689. A Man and Wife.

Unknown (Flemish School, about 1500).

1694. Virgin and Child with St. John.

Fra Bartolommeo (Florentine, 1475-1517).

Bartolommeo di Pagholo del Fattorino, one of the greatest of the Florentine masters, is commonly known as Baccia della

Rembrandt.

Porta, or Fra Bartolommeo. His religious spirit had been profoundly impressed by Savonarola's preaching. Fra Bartolommeo's pictures "sum up," says Ruskin, "the principles of great Italian religious art in its finest period,—serenely luminous sky,—full light on the faces; local colour the dominant power over a chiaroscuro more perfect because subordinate; absolute serenity of emotion and gesture; and rigid symmetry in composition." And elsewhere he speaks of "the precious and pure passages of intense feeling and heavenly light, holy and undefiled, and glorious with the changeless passion of eternity, which sanctify with their shadeless peace the deep and noble conceptions of the early school of Italy—of Fra Bartolommeo, Perugino, and the early mind of Raffaelle." These characteristics are noticeable in the present picture, which, in spite of some repaintings, remains a characteristic example of the master's earlier style.

1695. Landscape with Nymphs.

Venetian School (early 16th century).

1696. Madonna and Child.

Giovanni Bellini (Venetian, 1426-1516). See 189.

A fragment of a fresco.

1699. The Lesson.

Ascribed to *Jan Vermeer of Delft* (Dutch, 1632-1675). See 1383.

A "symphony in black and white"; cool in effect, almost to the point of austerity and chilliness. The master turns in expectation to the pupil as much as to say, "Come, don't you know?" The pupil is ready with his answer, and seems to appeal for encouragement: "That is right, is it not?" There is a severe absence of details; everything is made to contribute to the colour scheme.

1700. Portrait of a Gentleman.

Unknown (Dutch School, 17th century).

1701. Landscape with Watermill.

Allart van Everdingen (Dutch, 1612-1675).

1776. The Adoration of the Shepherds.

Luca Signorelli (1441-1523). See 1128.

1779. River Scene with Ruins.

R. Wilson, R.A. (British, 1714-1782). See 108.

1810. Portrait of a Boy.

François Duchatel (Flemish, 1616-1694).

1811. The Painter's Daughters.

T. Gainsborough, R.A. (British, 1727-1788). See 683.

1812. The Agony in the Garden.

Ascribed to *Lo Spagna* (Umbrian, painted 1503-1530).

The figure of the Saviour is similar to that in No. 1032. By some this picture has been attributed to Raphael.

1813. View on Hampstead Heath.

J. Constable, R.A. (British, 1776-1837). See 130.

One of several sketches by this painter which the Gallery owes to the late Mr. Henry Vaughan, who also presented the "Hay-Wain" (1207).

1814. Salisbury.

Constable.

Rough sketch for one of Constable's favourite subjects. His principal picture of Salisbury, exhibited at the Royal Academy in 1823, is now in the South Kensington Museum.

1815. Summer Afternoon.
 1816. The Mill Stream.
 1817. The Gleaners.
 1818. Views at Epsom.
 1819. Stoke-by-Neyland.
 1820. Dedham.
 1821. A Country Lane.
 1822. Dedham Vale.
 1823. The Glebe Farm.

A second version of one of Constable's pet subjects. His best picture of the subject, and one of his most perfect works, is also in the National Gallery (No. 1274), and it is very interesting to compare the two versions. The picture now before us is rougher and less mellow in tone than the other.

1824. Landscape : A Sketch. *Constable.*

1825. Classical Landscape. *T. Gainsborough, R.A. (British, 1727-1788).* See 683.

1826. Portrait of the Painter. *J. Opie, R.A. (British, 1761-1807).*

1827. A Nymph Sleeping. *T. Stothard, R.A. (British, 1755-1834).* See 317.

1828. View in Sussex. *P. Nasmyth (British, 1786-1831).* See 380.

1829. Sans Souci. *Stothard.*

1830. Shakespeare Characters. *Stothard.*

Conspicuous among the characters represented are Malvolio, in his yellow stockings, Falstaff, Lear and his daughters, Hamlet and Ophelia, and Macbeth.

1831. Brathay Bridge, Cumberland. *John Crome (British, 1769-1821).* See 689.

1832. Cupid Bound to a Tree. *Stothard.*

1833. Lord W. Russell. *Stothard.*

Lord William Russell, who was accused of being concerned in the Rye House plot, was executed on July 21, 1683, in front of his father the Earl of Bedford's house in Lincoln's Inn Fields. "Russell," says Macaulay, "who appears to have been guilty of no offence falling within the definition of high treason, was beheaded in defiance of law and justice. He died with the fortitude of a Christian." He is here shown taking leave of his wife and children.

1834. Study for a Figure of "Horror." *Sir J. Reynolds, P.R.A. (British, 1723-1792).* See 79.

A study made by Sir Joshua of himself for the figure representing Horror in his large picture of Mrs. Siddons as the Tragic Muse.

1835. Romeo and Juliet. *Stothard.*

1836. A Lady Reclining. *Stothard.*

1837. Portrait of Mrs. H. W. Lauzun. *Sir H. Raeburn, R.A. (British, 1756-1823).* See 1146.

1840. The Marlborough Family. *Reynolds.*

A sketch for a large picture at Blenheim, painted in 1777, of the family of the third Duke of Marlborough.

1841. Fishing on a Mere. *Sir A. W. Calcott, R.A. (British, 1779-1844).*

1842. Heads of Angels (fresco). *Tuscan School (15th century).*

PICTURES DEPOSITED IN THE GALLERY ON LOAN.

In various rooms there are pictures which do not belong to the National Gallery, but which have been deposited there on loan by their owners. Of these the most important is :—

In ROOM XI. *Lent by the Duke of Norfolk.*

**Christina of Denmark,
Duchess of Milan.**

Hans Holbein (German, 1497-1543). See 1314.

Among Holbein's duties as painter to Henry VIII. was that of taking portraits of the ladies whom he proposed in turn to wed. After the death of Jane Seymour the first favourite was the lady before us, the young widow of the Duke of Milan. Holbein was despatched to paint her portrait, and she gave him a sitting of three hours only at Brussels. It was she who is said to have replied "that she had but one head, but that if she had two, one should be at the service of his Majesty" (see Froude's *History of England*, ch. xv.).



SKETCHES, WATER-COLOUR DRAWINGS, COPIES, ETC.

In a small room between Galleries xii. and xiii., are hung some drawings by Rubens and Van Dyck. In a corresponding room between Galleries xxi. and xxii., are drawings by Gainsborough, Blake, and other British artists.

The visitor should on no account miss seeing the magnificent collection of Turner's water-colours. This collection is now arranged in the ground-floor rooms in the East Wing of the Gallery, reached by a few steps on the left of the entrance hall. Among the more celebrated of the drawings are 73 water-colours in brown, being the greater portion of the original drawings made by the artist for his so-called *Liber Studiorum*, or "Book of Studies," in imitation of Claude's *Liber Veritatis*, or "Book of Truth." The subjects of some of these drawings are the same as those of some of the artist's pictures upstairs. The collection of drawings in the cabinets in this room is varied every few months. A catalogue of these drawings, "cast into progressive groups with explanatory notes," has been written by Mr. Ruskin, and may be had of the attendant in the room (price 8d.).

In other rooms on this basement are further collections of Turner's sketches and drawings, and in one room on the East Wing.

On the ground-floor on the WEST WING are hung four collections of Copies from Old Masters. The Arundel Society's Collection is of the highest interest to all students of Italian art.

INDEX OF PAINTERS

N.B.—The *painters* are given in alphabetical order, and are cited by the names by which they are most generally known. In the case of names like "Andrea del *Castagno*," they are cited by the latter portion. Dutch and Flemish painters are cited by their surnames, irrespective of the prefixes "van" and "de." The numbers after each painter's name refer to the pictures by him in the Gallery; whilst the Roman numerals (I.-XXII.) refer to the Room in which each picture is (at the time of the publication of this edition) to be found.

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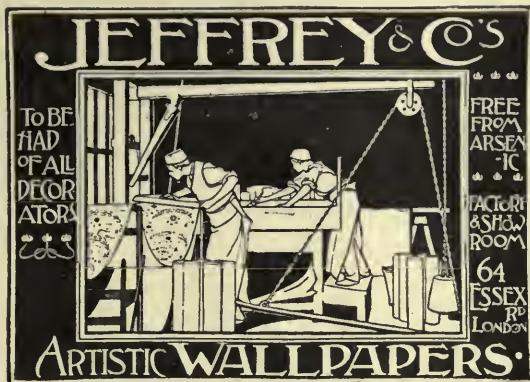
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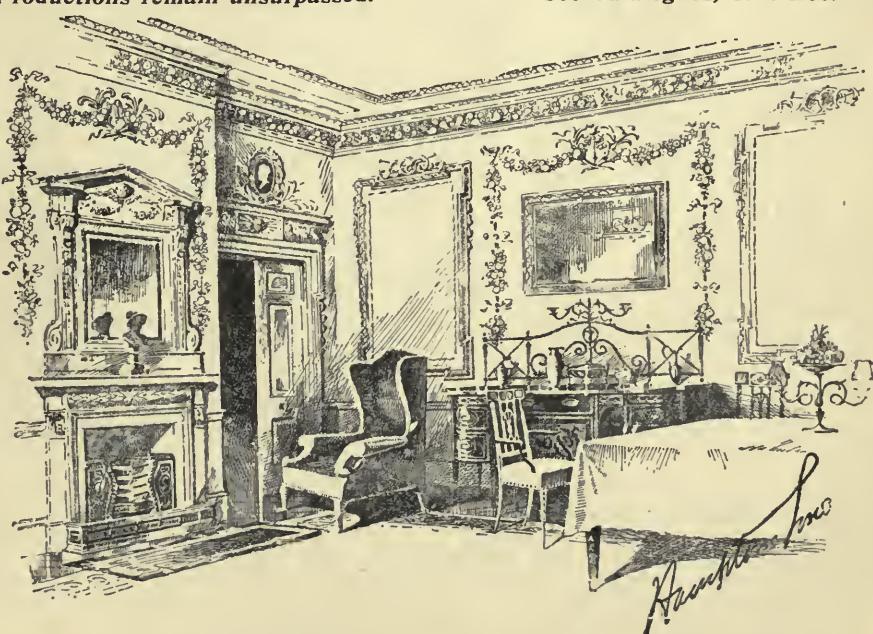
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